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February 15, 1950
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INDIANAPOLIS

Costume and Hat by Hattie Carnegie

Vogue
February 15th, 1950

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Vol. 115, No. 3
Whole No. 1843

Bolero suit, eloquent of Spring in its shortened, cuffed sleeves, exquisite linen blouse, sword-slim wrapped skirt. By Jo Copeland of Pattullo in navy or black Forstmann worsted. 10 to 16. 195.00. Suit Collections.



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Hattie Carnegie

HAL PHYFE


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THE 1950 CHRYSLER NEW YORKER
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ON THE NEW SPRING COLLECTIONS AT HUDSON'S



Opposite page — Jacques Fath's* "Tight Rope" — sheer navy wool with double circular overskirt . . . white cotton bow that invites easy laundering. Sizes 10-16. Price $155.

*Designed for Joseph Halpert.

Left — Ceil Chapman's imported French silk taffeta in breath-of-spring-gray and white . . . figure defining pockets strategically placed. Sizes 10-16. Price $69.95.

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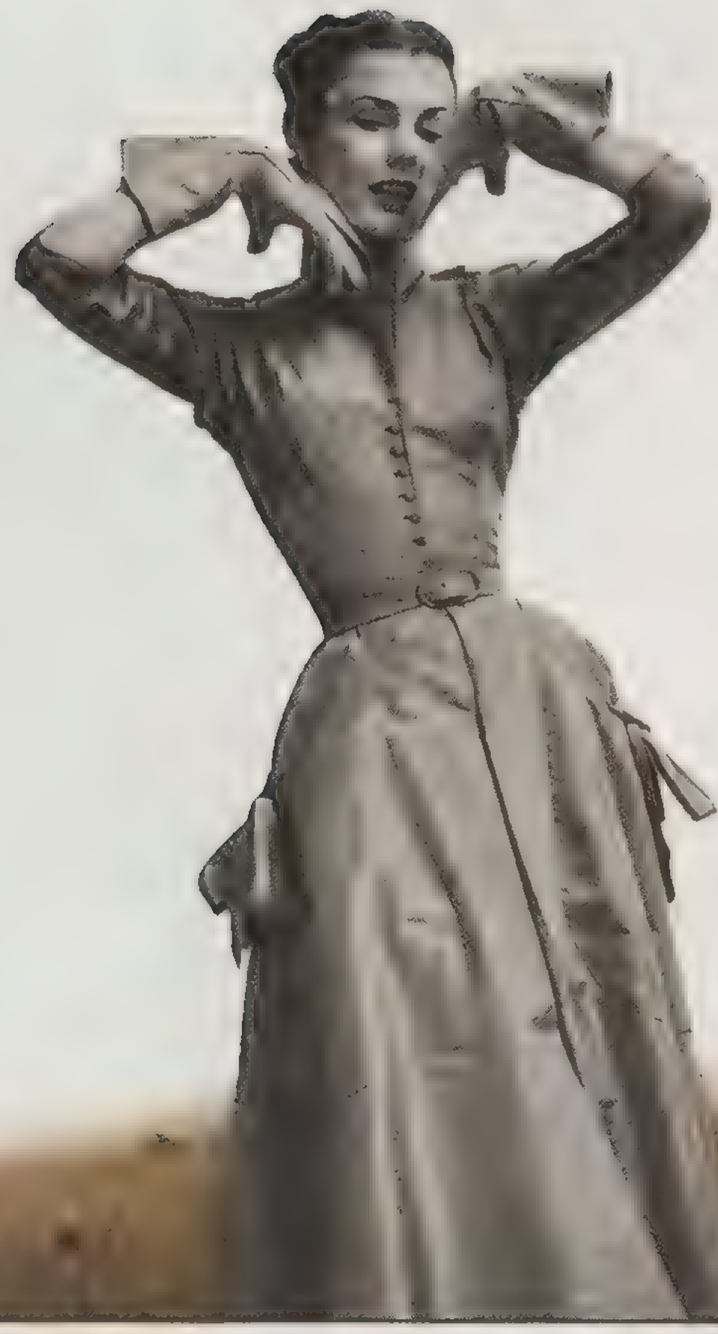
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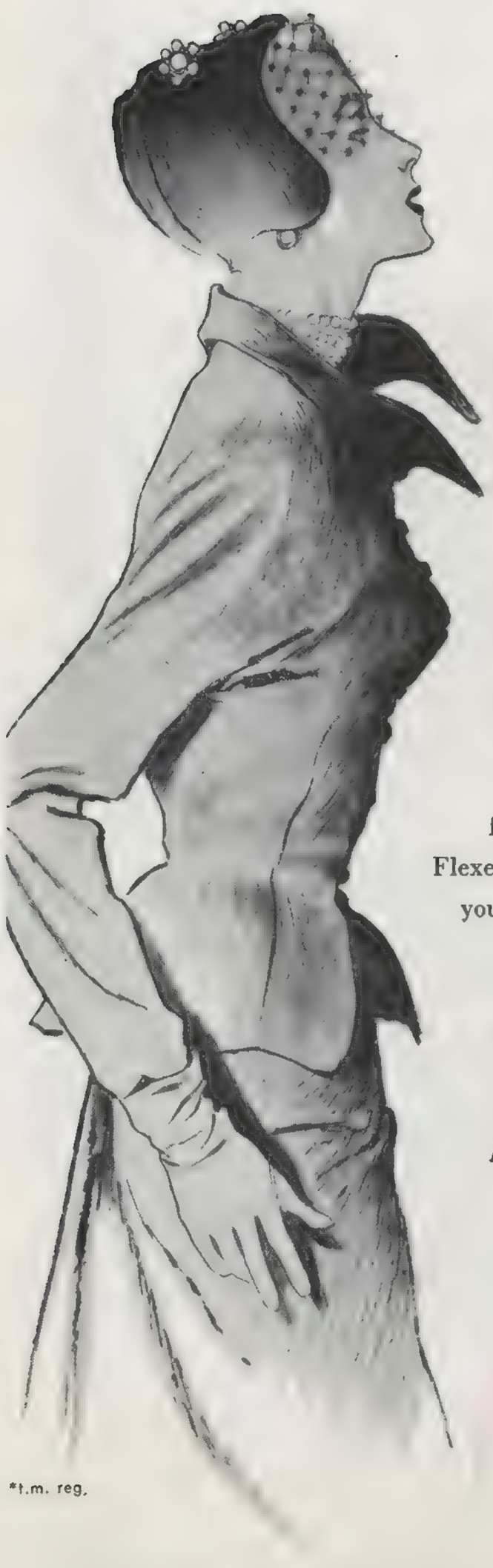
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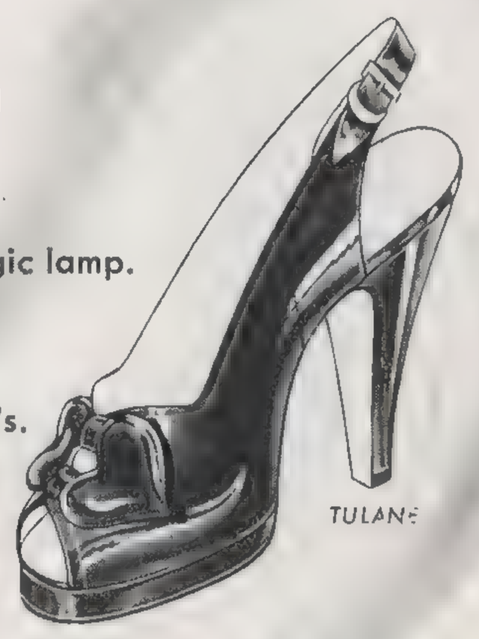
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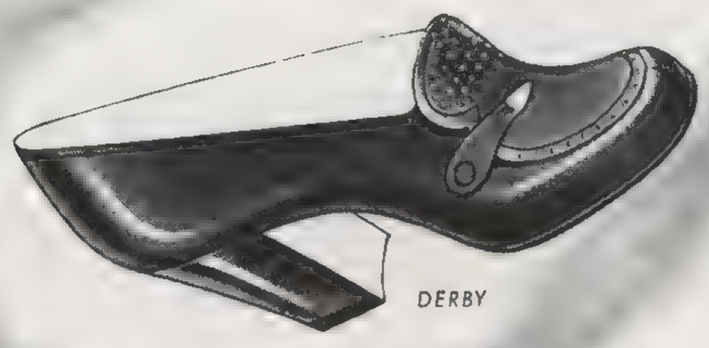
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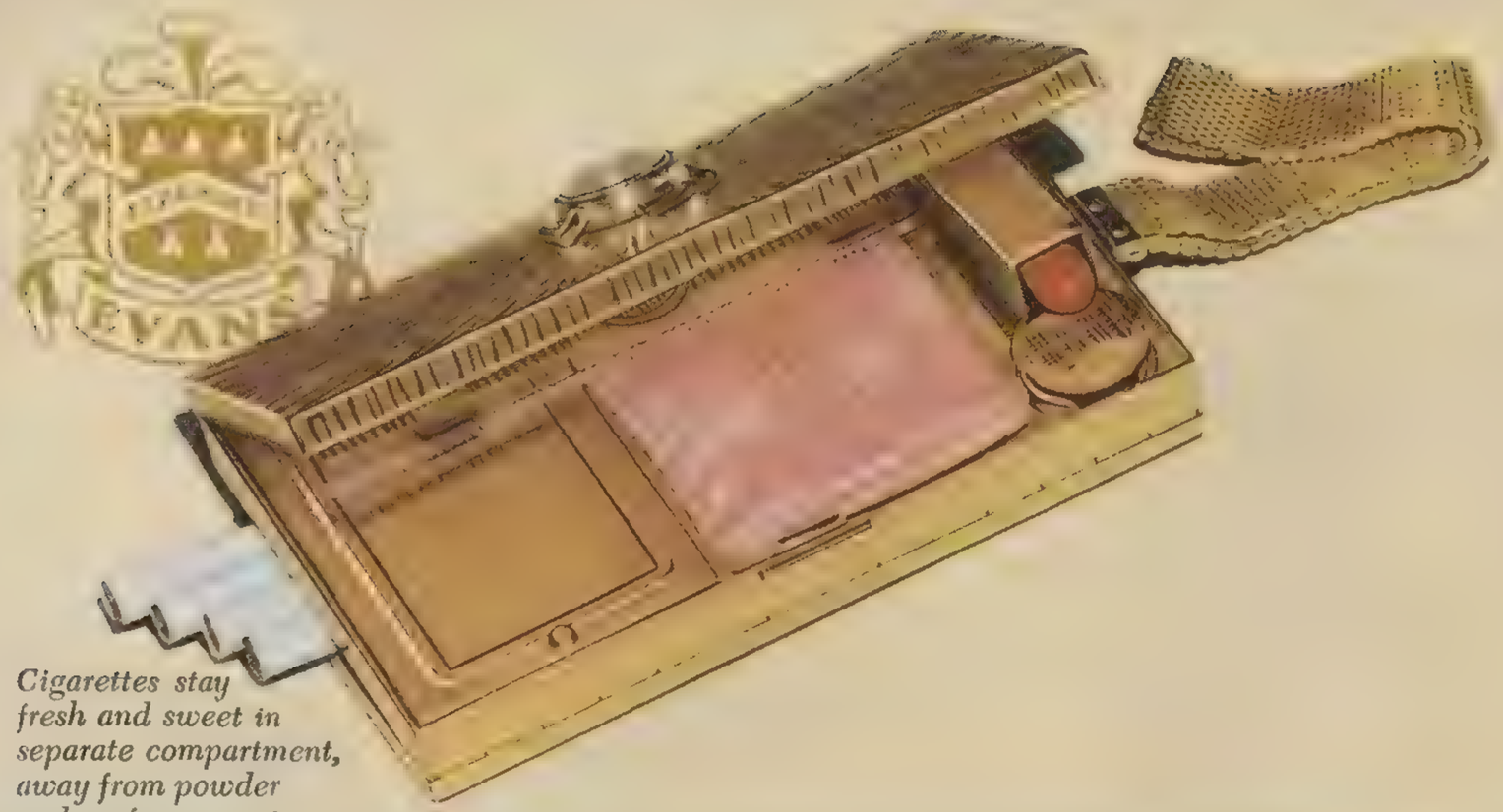
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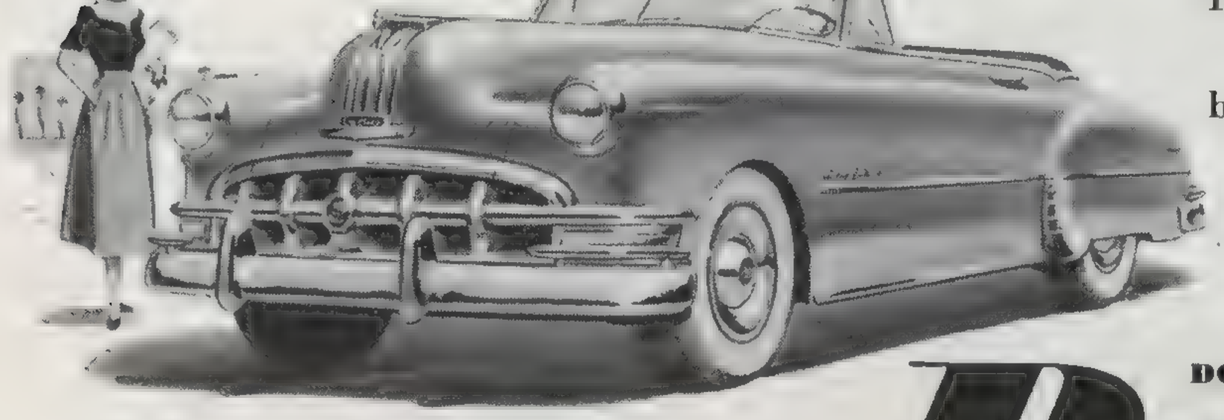
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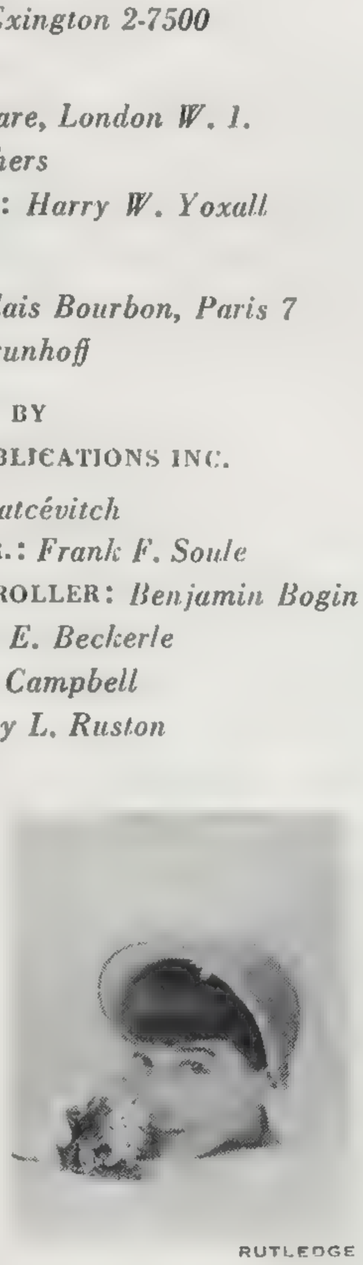
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COVER: The Empire bonnet, an early robin from Paris and one of the 12 hats in the news (see page 53). Paulette gives it a brim that reaches up; no distraction at all at the back; makes it of rough cane, of smallness, simplicity. At Henri Bendel; I. Magnin; Jordan Marsh. Gold encircled pearl earrings; Verdura, Paris.

RUTLEDGE

VOGUE
INCORPORATING VANITY FAIR

FEBRUARY 15, 1950, CONTENTS

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You'll be hearing more about the idea of moving your hat forward . . . a little or a great deal.

After these years of the wide-open brow, the forward tilt seems worth trying again.

But . . . if it makes you look older, don't do it:
(try the bonnet on page 56).
If it makes you feel self-conscious, don't do it:
(try the natural on page 57).
If your brow is your special beauty, don't do it:
(try the brow-barer on page 52).
Or, if you simply like yourself better in a backward look, by all means, leave the Forward Look to others. It *is* the newest look; but it is not the *only* smart look. And one of the reportable things about the new Mid-Century fashions is the fact—the already-worn, verified fact—that there is more than one silhouette, more than one skirt length, more than one sleeve idea, accepted by fashionable women. No one, *no* one, needs choose unbecoming clothes just to be "in fashion." Becomingness can be, *should* be, the distinguishing mark of the smartest clothes this spring.

Right: Paulette of Paris makes this short-back, forward-placed pillbox of natural latticed straw; closely veiled with a delicate, wide mesh in taupe-y beige. At I. Magnin. *Below:* The tricorne, by Albouy of Paris. A small puffed triangle, the point set low in the centre of the brow, the rose in the centre of the hat; of rough natural straw.





VOGUE'S

EYE VIEW OF THE FORWARD LOOK INTO SPRING





SPANISH BICORNE
White straw, black velvet;
by Tatiana du Plessix, to order at Saks Fifth.

12 HATS IN THE NEWS

The slant of the news is forward; not all the good hats lean that way. For the look of this spring is plural; is, as we see it, twelve shapes in the news: The Empire bonnet. The tricorne. The pillbox. The crescent bicorne. The Spanish bicorne. The shell bonnet. The cocarde hat. The baby bicorne. The shadow cloche. The bicorne skimmer. The sailor hat. The side-wide sailor. They can be grouped in families. But there is such variety of size and effect among the relatives that to choose one of a kind is skimping the news. Those bicornes, now—a first family. One is a wide, *(Continued on next page)*

Spanish bicorne. Worn plumb-level across the brow; starkness melted (as so often this season) with veiling. Its flattery: the cosmetic of black velvet, of shadowed eyes. Wonderful hat with suits; wear it with all-black, all-white—a white silk shirtwaist dress.

CRESCENT BICORNE
Red straw, black feathers;
PENN to order at Bergdorf Goodman.

Crescent bicorne. The news: it is worn below the hairline: it is dead-centred, no trace of a list to one side. The flattery: its rounding, rising lines. An electric effect with its rising bird wings, its screen of veiling. An excellent hat for narrow city suits.



(Continued) full crescent; one has a low, slow curve; one is a winged skimmer; and one is the merest hint of a bicorne, just cutting its horns. What this variety means, and memorably, is that it's a vintage year in hats, well in your favour for breadth of choice. You will find this dozen lines to choose by, here, on the cover, the Eye View page and on the next six pages. And there are other variations throughout the issue.

SHADOW CLOCHE
By John Frederics; also at Meier & Frank; L. S. Ayres; Harzfeld's.

Shadow cloche. A hat that's a veil, a veil that's a hat; worn straight and low. The set, the airiness are news. Its flattery: ask Theda Bara, Cleopatra, anyone with shining, mysterious eyes. Its hours: the evening, company for black dinner dresses, short or long.

Bicorne skimmer. Winging up at the back; worn well forward; sc[illegible]re and full of new movement, the sharpness cut with a mask of coarse veil. Its fla[illegible] vivid. Its league: any daytime costume with clear lines; like this race-track-pla[illegible]uit by Lilly Daché.

BICORNE SKIMMER
By Lilly Daché; also at I. Magnin; hat and suit, also at Frost Bros.

PENN





SHELL BONNET

Pale straw, black velvet;
by Sally Victor, also at Titche-Goettinger.

The bonnet is important fashion, but it can be a hazard: it seems easy to wear; is often a coy mistake. Bonnets 1950 are bonnets at their best: grave, fussless hats pared to the bones. Like the shell bonnet: its news, its brevity; its charm, serenity. Excellent hat for transition dresses in and out of spring.



Baby bicorne *(opposite page)*. New that it's so little, so level; that it's a bicorne at all. New that it's mirror-black felt under a frail veil. A remarkably wearable delicacy, for every hour of the day and well past dusk.

Cocarde hat *(left)*. To wear as if it were a ribbon, and so it is. In a spirit to watch for, of little close-fitting hats that are almost coiffures (wigs of flowers, feathers, ribbons, straw). This, cocardes of Martin nylon taffeta ribbon.

COCARDE HAT

Black taffeta and velvet.
At Braagaard.

BABY BICORNE

By Mr. John; also at
Neiman-Marcus; Kaufmann's; J. W. Robinson.

BLUMENFELD





PENN

FORWARD SAILOR

A sailor hat, that's all. A fresh angle, that's everything. This is the newest way for a hat to sit: right over the eyes; and a naturally satisfactory way for the unadorned sailor to cant. Suddenly a right look for this year's small-shouldered, very narrow suits. The hat itself makes fashion remarks of its own. The staring white of it (remember Vogue's white beauty spots), the rough, clotted weave of the straw, the mask of coarse veil—as accomplished as a beauty patch; three point-up points to remember this spring. The hat, by Harryson, $25; Saks Fifth; Woodward & Lothrop.



JOFFÉ

NEW FACE FOR NEW HATS

This is how to wear a hat this spring: shading, or calmly showing, or tilted towards a face which has been smoothed to an even, (even in sunlight) texture and colour. A face prepared for the pleasure of a pretty hat—by the use of *enough* make-up. This happy send-off is a thing we think most hats should be able to take for granted (after all, you buy a hat because you love it). But survey has gloomily turned up the word that most American women too seldom use the single, most-effective blandishment going, the tinted make-up foundation. All of which has led Revlon to the new conclusion you see in practice here, a liquid make-up foundation called "Touch-and-Glow." Its news is smooth texture (it can't streak). A new, protective quality (it actually helps to care for skin). A new ingredient ("Lanolite," good for the skin, as well as praising it). A *new* face, a face in fashion (1950's mat finish). Further news: the hat, of course. Wide-winged, pale, dotted silk inclined toward the face. Designed by Madame Andrée, to order at Bonwit Teller. Clean-cut, bold jewels, news again; from Seaman Schepps. Lip and nail colour, Revlon's "Misty Coral."

VOGUE, FEBRUARY 15, 1950



Men's clothes, influenced by everything from plate armour to the Industrial Revolution, are the subject of the new exhibition, "Adam in the Looking Glass," at the Costume Institute of the Metropolitan Museum in New York. With great skill, masculine fashions, from the fourteenth century on, unroll through the galleries. To show how women might effectively influence men's clothes now, the Institute asked twelve famous women designers to work their will on men's suits, hats, shirts, shoes; to use colour, fabric, form as they wished. But for colour, the women chose primarily greys, browns, navy blues, a little white, some yellowish beiges; for fabrics, piqués, raw silks, twill; for form, fairly slight deviations from the usual. They concentrated on shirts, jackets, ties attached to collars, tricks for summer coolness. As a group these designers complained of the current bleakness of men's clothes, which once were miracles of embroidered pastel satins. Restrained, perhaps still too much under the influence of the men, the designers, all women of imagination, made only short detours from the well-travelled road of men's conservatism. Vogue applauds the attempt, but deplores their timidity—hopes that this is a first step in the direction of more freedom.



CLOTHES AND THE MAN

EXHIBITION BY THE METROPOLITAN MUSEUM...

TEXT BY JAMES LAVER, author of "Taste and Fashion"; Keeper of the Department of Paintings at London's Victoria and Albert Museum.

Hardly anything men wear can be explained by its utility. Our clothes can only be explained on historical principles; that is, they are forever out-of-date. They carry vestiges of garments now forgotten: buttons that no longer unbutton; turn-ups that no longer turn down. Our clothes are absurd; our trousers have to be hitched up when we sink into a chair; our waistcoats compress the chest, and our collars constrict the throat. Why do we wear them then? When women's clothes are uncomfortable there is a ready answer: *il faut souffrir pour être belle.* But what man suffers nowadays to be *beau*? The very word has lost its meaning. The drabness of the modern human male is a real mystery. How did such an astonishing state of affairs ever come about?

In primitive human communities this rule holds: the female is dowdy and the male resplendent. Even when women began to wear fine clothes, men did not abandon them for centuries. The Elizabethan courtier in his coloured silks and satins, his slashed doublet of contrasting colours with seed pearls following every seam, was as splendid as the Queen herself. Charles II wore as much lace as his spouse. Throughout the eighteenth century every man with any pretensions to elegance had an embroidered coat, diamond buckles on his shoes, a plume in his hat. It was not until the beginning of the nineteenth century that men ceased to compete. The sobriety, not to say the drabness, of men's clothes is only a hundred and fifty years old. Why?

I suggest that modern man is drab because woman wants him to be so. For the dominant factor in deciding what clothes we wear is, in the ultimate analysis, the unconscious desire of the opposite sex.

Woman's most fundamental instinct is not the beauty of her mate but the safety of her brood. In primitive times, this was best promoted by linking up with the biggest man in the camp, the man with the broadest shoulders, the strongest arms and—incidentally—the most plumes in his hair. But civilization set in; property was protected, and the best buy from the woman's point of view became the man of property. Men's clothes, therefore, passed through an aristocratic period, when they were designed to show the social status of their owner by indicating, first, that he did no manual toil, and second, that he could employ thousands in the elaboration of his finery. At the end of the eighteenth century, *(Continued on page 117)*



20TH CENTURY vs. 18TH CENTURY

Opposite: *Leslie Morris, of Bergdorf Goodman, designed: "A summer dinner suit . . . worn without jacket." All navy blue; raw silk trousers, tie silk shirt, long ascot. The 18th-century suit, Spanish.* Above: *A 16th-century glove.*

HERBERT MATTER





BY HATTIE CARNEGIE

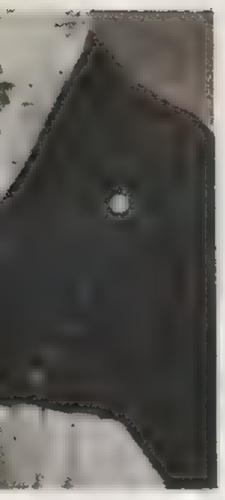
Miss Carnegie: "Bizarre clothes are always out of place . . . entertaining at home, men should appear different, rather than indifferent." Eisenhower jacket of white linen with navy-blue polka dots, worn with red and white striped scarf. Above: *1860 padded, striped, scarlet silk chest protector.*





BY CLAIRE McCARDELL

Miss McCardell: "For New York's tropical heat." Jacket and shirt in one, of beige linen with large patch pockets and kerchief-tie closing at neck; worn outside trousers. Above: *1848 tropical suit of white piña cloth, worn by sugar planters in the Philippines.*



CLOTHES AND THE MAN

continued

BY LILLY DACHÉ

HERBERT MATTER



Miss Daché: "No revolution, but merely progress . . . the elimination of two or three useless thicknesses in a single costume." Spencer jacket, waist length, of grey wool, faced with brown velveteen. Brown cummerbund and tie. Tucked white silk dress shirt. Left, above: *1825-1828 bottle-green wool jacket with velvet collar and brass buttons.*





BY TINA LESER

Miss Leser: "The easily wrapped panung . . . is a new and masculine-looking cover-up for off-beach wear." Knee-length silk worn with terry coat that has the ease of an English riding coat and the smartness of a Siamese jacket.



BY SOPHIE OF SAKS FIFTH AVENUE

Mrs. Gimbel: "Dress shirt of white lawn with accordion-pleated shirt front, cuffs and collar, matching lawn tie." Right: *1836-1840 ruffled shirt.*





BY MABEL JULIANELLI



Mrs. Julianelli: "A major change in men's shoes . . . light in weight and more pliable." Opposite page: *soft toe, dark brown calfskin cut low, unlined.* Left: *Moroccan shoe, stamped gold design.*



BY ELIZABETH PHELPS

Mrs. Phelps: "Men especially want to remove one layer in summer." Denim jacket with attached chambray shirt-dickey; trousers with narrowed legs. Above: *1836 tapered trousers.*



CLOTHES AND THE MAN

continued



BY LILLY DACHÉ AND SALLY VICTOR

Miss Daché: "Male elegance and male comfort"; at top, black and cocoa-coloured velours, with just below it, at right, grey satin roll-brim. Mrs. Victor: "My husband appointed himself an editor, therefore . . ." Tweedy mixture straw; below it, white straw with scarlet; lower right, navy beret with red stitching. Above, right: *1890 straw boater.*



BY MRS. BROOKE CADWALLADER



Mrs. Cadwallader: "The well-dressed man is conspicuously lacking in one important article . . . a downstairs lounging coat." Smoking jacket of green silk, lined with taupe figured silk; turtleneck vestee. Left, above: *Sixteenth century bishop's mantle of link mail.*





BY CLARE POTTER

Mrs. Potter: "A man's informal sports shirt . . . for comfort and coolness." Moygashel linen, beige and grey crossbar, with drawstring waist.

BY SOPHIE OF SAKS FIFTH AVENUE

Sophie Gimbel: "A man would accept a radical change in his shirt styling . . . is accustomed to colour and gayety in sports shirts." Royal-blue plaid silk, matching bow tie. Left: *1890 bow tie, blazer, said to have been worn by actor Richard Mansfield.*





BY SALLY VICTOR

Mrs. Victor: "I'm so tired of penguin suits for evening." Below: *Jacket of pale yellow gabardine, made to be worn open, with stand-up collar. Starched dress shirt and collar, navy ascot tie.* Right: *Stand-up collar on embroidered court costume, believed to have belonged to Charles II, of Spain.*





BY VALENTINA

Valentina: "A psychological combination of cool colours." The shirt of handkerchief linen, pale grey, with washable deeper grey tie. The trousers are of elephant-grey raw silk, with jacket of greyish-yellow raw silk, lined with white silk.

HERBERT MATTER







HORST

SPRING UNION: WOOLS, FUR

Opposite: Spring wool suit, the jacket, fur-lined. New prize, with a satin bodice, as a restaurant dinner-suit; or with a sweater, as a suit for chilly spring days. Jacket and barrel skirt of mulberry wool broadcloth. Jacket-lining: seal-dyed muskrat. By Charles James. Suit copies at Lord & Taylor. Feather wig hat by Mr. John. Jewels by Verdura. *Above:* Spring wool dress with stole of the same, fur buttoned on. Dress, slim, with double-file pockets, single-file back buttons. Dress and stole, navy-blue worsted poplin; black fox scarf; straw hat; all by Christian Dior—New York. Dress and wool stole, about $195; hat, about $39; Henri Bendel; I. Magnin; Blum's-Vogue; Filene's. Schlumberger jewels.

VOGUE SPOTLIGHT

BY ALLENE TALMEY

Broadway is a heartbreak. For four months no plays except George Bernard Shaw's *Caesar and Cleopatra,* with Cedric Hardwicke and Lilli Palmer, and Carson McCullers' *The Member of the Wedding,* with Ethel Waters and Julie Harris, broke the literary stillness. Then quickly Jean Giraudoux's *The Enchanted,* with Leueen MacGrath; Samuel Taylor's *The Happy Time,* with Claude Dauphin; William Shakespeare's *As You Like It,* with Katharine Hepburn; and T. S. Eliot's *The Cocktail Party,* with Alec Guinness, Irene Worth, and Robert Flemyng. (The last two opened too late for this review.)

By coincidence, all these plays are either comedies or have comic stretches with wit italicizing the serious underpinnings. The greatest, obviously, is Shaw's *Caesar and Cleopatra,* in which Cedric Hardwicke as the elderly world conqueror, condemning violence in a series of flashing paradoxes, is matched by Lilli Palmer as Cleopatra, a sexy morsel. (Miss Palmer, a most bewitchingly seductive actress, has given back to the word actress a 1910 dazzle.)

In his resentment against Shakespeare's Cleopatra and Julius Caesar, Shaw wrote his anti-romantic comedy, made his hero wise and balding, a man like other men, irritable when hungry. To such a Caesar, sixteen-year-old Cleopatra could be treated at times as though she were taking a seminar in the philosophy of politics. Although he could be amused at her mischief, laugh at her wiles, recognize her adroit use of sex to get her way, he would explain, correct, and explode for her education even his own paradoxes, so logically built. Only the fact that the Romans did not set Egyptian adolescents to the task of writing theses on papyrus prevented this Caesar from going the full limits of schoolmastership. As Caesar, Hardwicke, with his unheroic stature, his thinning hair, and his dry voice, has the rustle of greatness, manages to do just what Shaw wanted —to rail against romanticism and still have the poetic air of romance. There are moments when Hardwicke's Caesar seems indistinguishable from some kind, sensible philanthropist—perhaps John D. Rockefeller, junior—especially when he talks to Britannus, played by Arthur Treacher. (To put Treacher in that rôle is a small masterpiece of casting.) Few who see this beautiful production will forget the moment when Caesar, in front of the black Sphinx, first saw young Cleopatra curled in its paw.

George Bernard Shaw knows every trick of playwriting; Carson McCullers, who wrote both the novel and the play, *The Member of the Wedding,* knows only a few. She knows deep down the crazy words of mood, characters, those virtues of the novelist; she knows contrivance and monologues that tell of off-stage action, those vices of the dramatist. But nevertheless, there are rare and wonderful moments in this play of the lonely summer of fear, through which twelve-year-old Frankie suffered in the tunnel of adolescence. It was the summer she found relief in playing three-handed bridge with Berenice Sadie Brown, the cook whose bright blue glass eye (a true McCullers touch) "stared out fixed and wild from her quiet, coloured face," and *(Continued on page 120)*

PICASSO CAUGHT IN CREATION... DRAWING IN SPACE WITH LIGHT

Opposite page: With a pencil light, Pablo Picasso, for the first time, drew in space, while Gjon Mili photographed. Using a familiar process, known to photographers since 1880, Mili turned it to fresh use. To do so, Mili kept his camera shutter open in a darkened room to record the movements of the light, then at one point set off an instantaneous flash, recording Picasso drawing in a new medium, light. (Now, Mili's light series, with Robert Capa's snapshots of Picasso, are at the Museum of Modern Art in an exhibition beautifully designed by Edward Steichen, Director of the Department of Photography.) Picasso, Mili reported later, "explodes when he starts to do something, moves as if impelled by some great force . . . he has a magician's touch; if he just picks up a piece of paper and tears it, it takes the form of design."

GJON MILI





FROM THE FLOOR UP: DECORATORS' SCHEMES



A sound scheme for decorating any room: work from the floor up. Here, three decorators suggest how to plot a room with a carpet as the beginning. The carpets in these plans are shown on the opposite page, are from the new Gulistan collection.

Opposite, left: Provincial, a new design of documentary stencils of birds and flowers. William Baldwin, of Ruby Ross Wood, suggests this decorating scheme for a living-dining room in a small town apartment or informal country house. For the walls and woodwork, the dark green of the carpet background. A light, greyed mossy green for the ceiling, and curtains of sailcloth in the same green as the walls. (A pleasant continuity of colour will make a small room seem larger.) Line the walls with bookcases, and spot pieces of blue Bristol glass here and there for sharp accent. Small chairs should be of light woods or lacquer, simple in line, with rush seats or upholstery in persimmon and citron yellow. A fruitwood table which doubles for dining might stand in front of a low sofa covered in persimmon cotton.

Opposite, centre: The tweed pattern, a new texture: uncut loops woven in three levels and two shades. James Amster, of Amster Associates, suggests doing an Italian provincial living room around this carpet: playing blues against the greys of the carpet. The walls—delphinium blue. The chairs and sofas—upholstered in navy-blue cotton flecked with white; powder-blue cotton damask with blue and white checked gingham on the outsides and backs; periwinkle, royal, and Bristol blues in other upholstery cottons. Draperies of blue and white toile over white batiste curtains hung on brass rods. Fruitwood and antique-white chests, tables. The accessories: gilt frames, lamps, and sidelights; Bristol glass and deep blue and white faïence.

Opposite page, right: Abstract design—newest trend, latest example. Elisabeth Draper, of Elisabeth Draper, Inc., suggests this carpet as two rugs, one at each end of a city dining-play room. For the walls, a soft blue. The curtains: cotton Shantung in a sharp lime yellow. The dining table and chairs might be of lacquer or polished wood: either dark or light. Blue cotton for the chairs and the sofa (which might be a day bed set into a niche and flanked by storage cupboards), with lime pillow covers.

The provincial design, $9.95 a sq. yd.; tweed design, $12.95 a sq. yd.; abstract design, $11.50 a sq. yd. All of virgin wool. All at W. & J. Sloane. *(Continued on page 118)*



1. Reproduction of antique French provincial chair, leather-covered. $215. From W. J. Saylor. 2. Beauty from Bavaria: china cup and saucer, $24 for a dozen; coffee pot, $3.50. By Hermann Gretsch. At New Design. *3.* Bronze and glass expansible table, $56 to order; Edith Hernandez. *4.* Sterling silver flatware by Gorham, luncheon size. In the "Old English Tipt" pattern: with tax, spoon, $3.25; fork, $5.25; knife, $4.75. Black, Starr & Gorham.



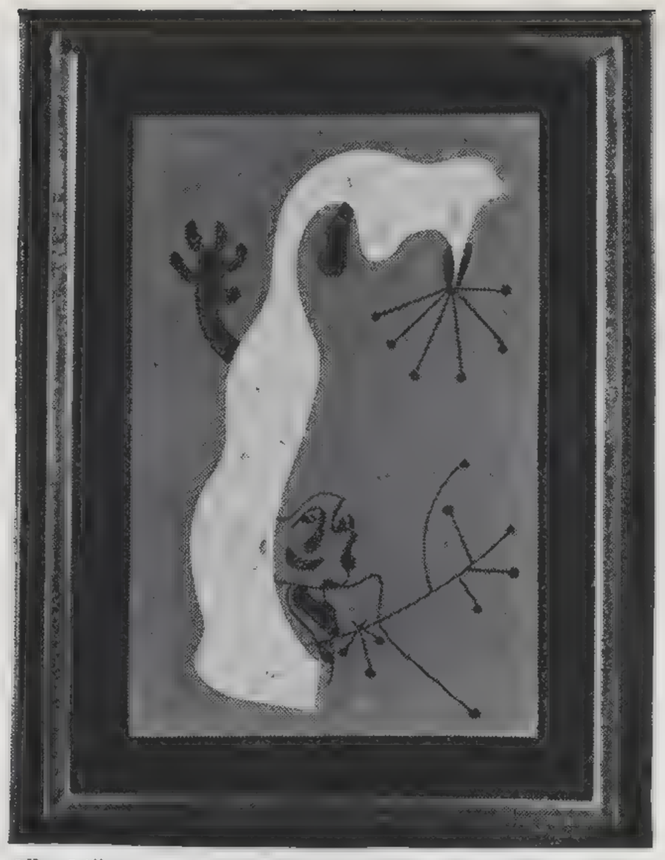
MIEHLMANN

Opposite page: The dress, a personal decorative scheme, a slim stroke of black worsted rep, with black silk taffeta for the wide-spread below-the-chin bow that is part of the designer's signature of elegance. By Traina-Norell. $165; Henri Bendel; Montaldo's.

HERBERT MATTER

MORE ART THAN MONEY

One of the most boring—and inaccurate—public clichés has been that buying paintings and sculpture is both expensive and hazardous. Actually, it need be neither. But sensible buying requires time, knowledge, taste, an open, courageous mind, and the ability to discriminate between one's own likings. On these pages are fourteen works, meeting the standards of international connoisseurship. All are from well-known dealers, all are listed at their normal price, none are bargains. (Most of them are small, since art, like carpeting, often sells by size.) Critics, museum directors, collectors know these artists of whom seven are American, the others Swiss, Spanish, Italian, English, French and Russian. To this list a hundred others might have been added—Sir Francis Rose, de Kooning, Dubuffet, Graves, Ben-Zion, Arp, Rothko, and Tanguy. Although some might cost a little more, others would be less. In any case, there would be more art than money.



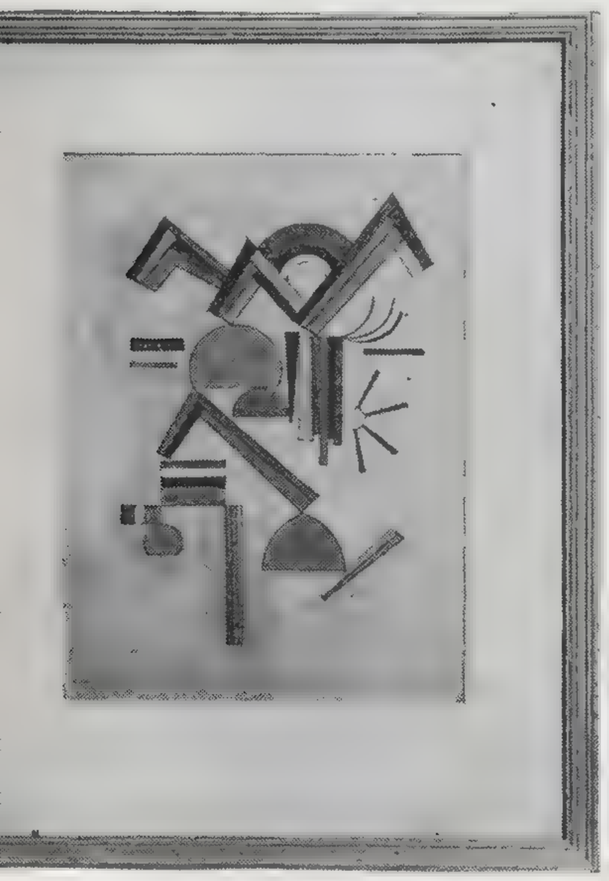
9" x 15" PIERRE MATISSE GALLERY

$200 MIRÓ

This *collage*, in beige, white, and black, was painted in 1934 by Joan Miró, whose precision, wit, and mastery of form and arrangement have made him one of the notable Spanish artists.

$350 KANDINSKY

"Fragments in Rose," a *gouache*, painted in 1933 by Wassily Kandinsky, one of the great pioneers who influenced surrealism and non-objective painting. (He died in 1944.)



13½" x 9¾" SIDNEY JANIS GALLERY



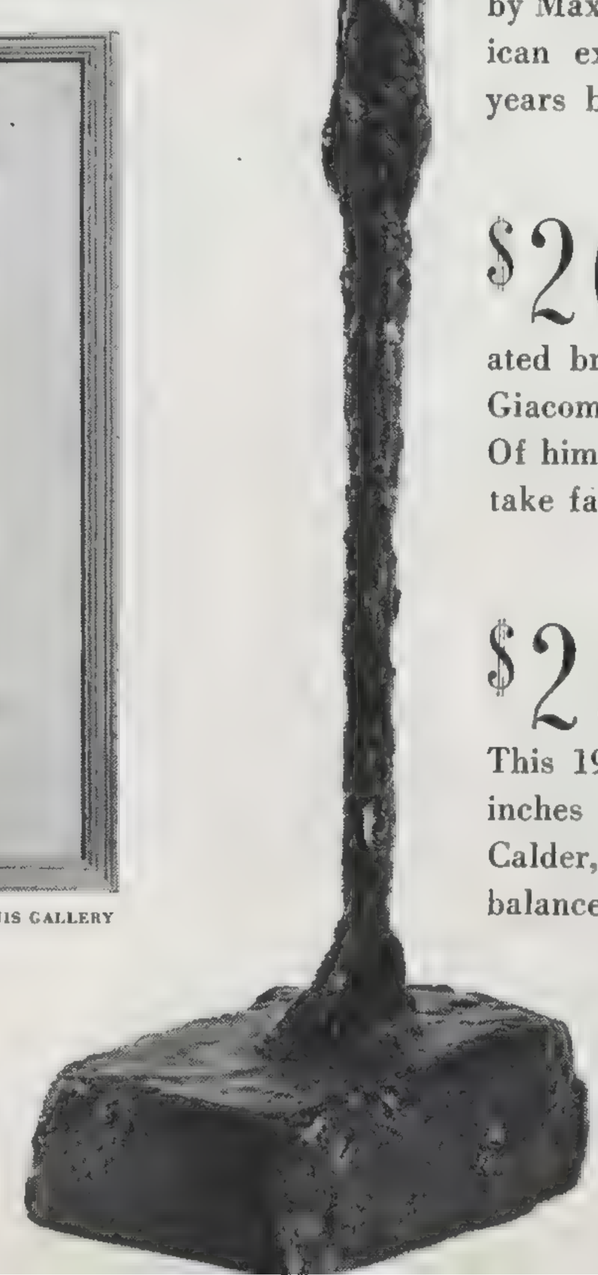
4¼" x 5" ROSENBERG GALLERIES

$250 MAX WEBER

"The Picture," a tiny *gouache*, painted with adroit tenderness in 1949 by Max Weber, whose importance as an American expressionist has been recognized for years by museums and important collectors.

$200 GIACOMETTI

"Tall Figure," an elongated bronze, sixteen inches high, by Alberto Giacometti, one of the great living sculptors. Of him, Sartre said: "For him to sculpt is to take fat off space."



PIERRE MATISSE GALLERY

$250 CALDER

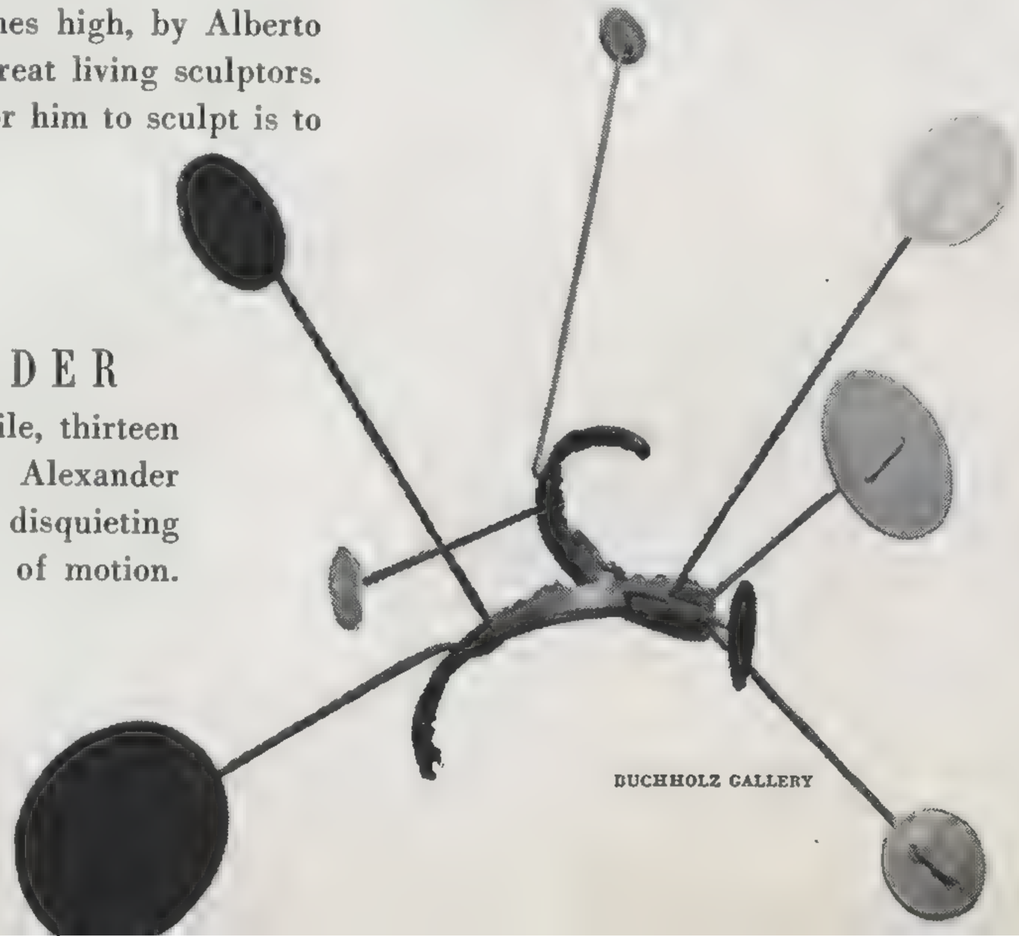
This 1949 standing mobile, thirteen inches high, by famous Alexander Calder, has his usual disquieting balances, swaying waves of motion.



27" x 16¾" HUCO ART GALLERY

$250 VESPIGNANI

"The White Building," a 1947-48 oil by Renzo Vespignani, the twenty-five-year-old painter, one of the youngest of Rome's celebrities.



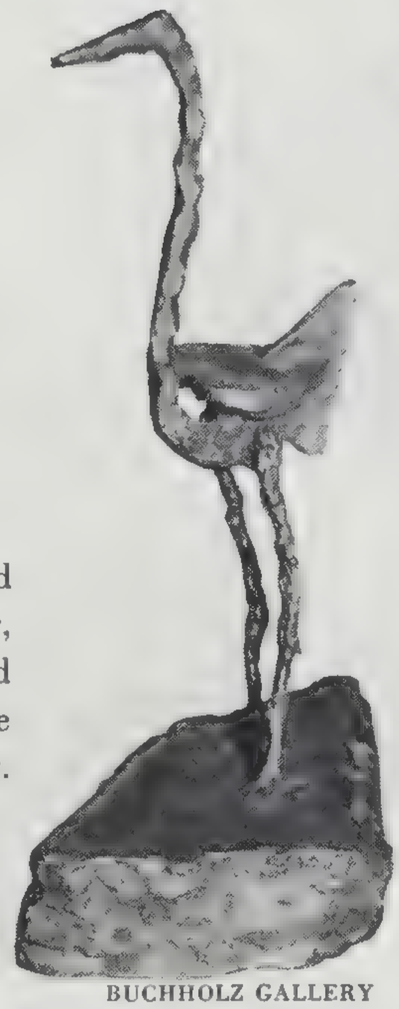
BUCHHOLZ GALLERY



21½" x 18" BERTHA SCHAEFER GALLERY

$350 MAURER

"Mannequin," water colour and *gouache*, painted in 1922 by Alfred H. Maurer, whose richly painted abstractions, still lifes and elongated heads were given a large show at the Whitney Museum of American Art last November.



BUCHHOLZ GALLERY

$400 BRAQUE

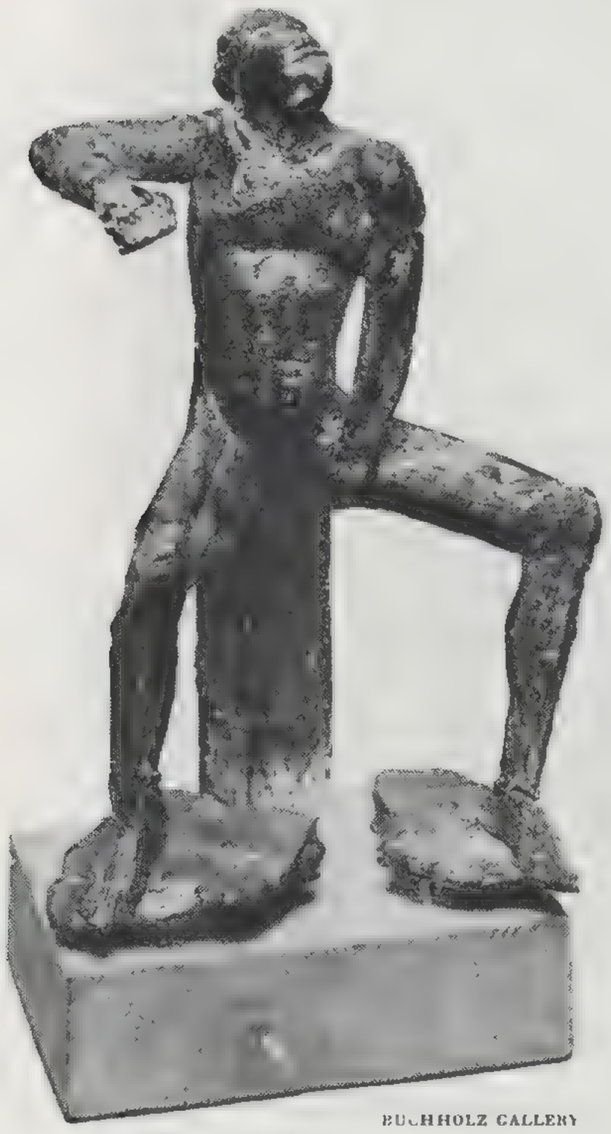
"Ibis," a seven-inch bronze of curious charm by Georges Braque, one of the great living painters, a co-founder with Picasso of Cubism.



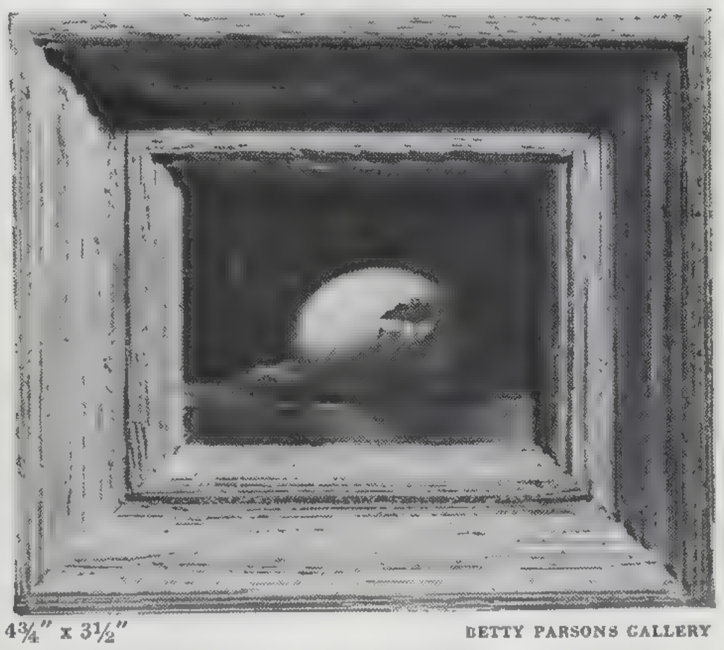
21½" x 12½" BETTY PARSONS GALLERY

$225 POLLOCK

"No. 27," an oil on canvas, painted in 1949 by Jackson Pollock, whose lacings of paint have extraordinary energy; he is now collected widely.



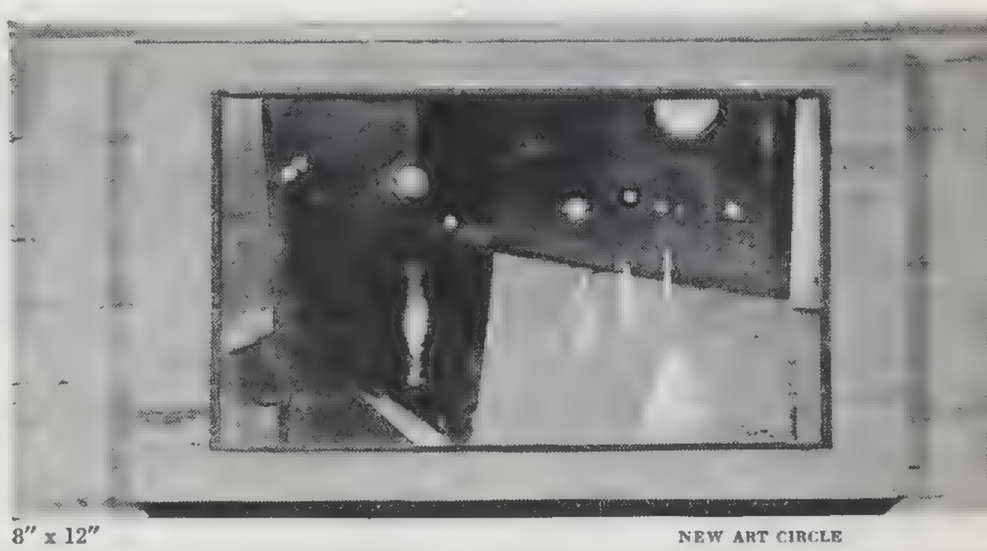
BUCHHOLZ GALLERY



4¾" x 3½" BETTY PARSONS GALLERY

$200 MURCH

"The Small Egg," a very small oil on wood, painted in 1948 by Walter Murch, whose still lifes, shadowed, mysterious, sometimes have a *trompe l'œil* accuracy.



8" x 12" NEW ART CIRCLE

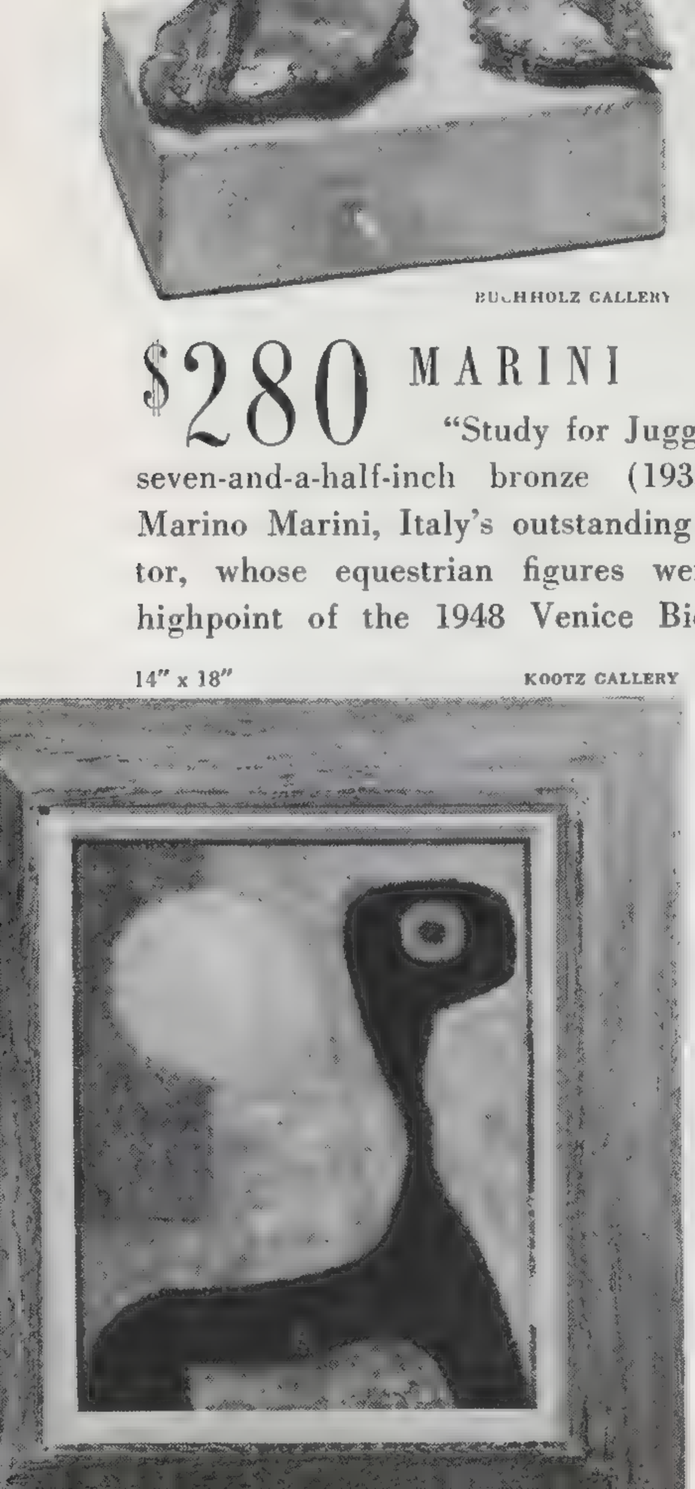
$250 GATCH

"Wet City," an oil, painted in 1949 by Lee Gatch, whose lyric, sensuous, but aloof canvases have been recognized the last couple of years by collectors and museums. (He makes his own frames, thereby enriching his compositions.)

$280 MARINI

"Study for Juggler," a seven-and-a-half-inch bronze (1935) by Marino Marini, Italy's outstanding sculptor, whose equestrian figures were the highpoint of the 1948 Venice Biennale.

14" x 18" KOOTZ GALLERY

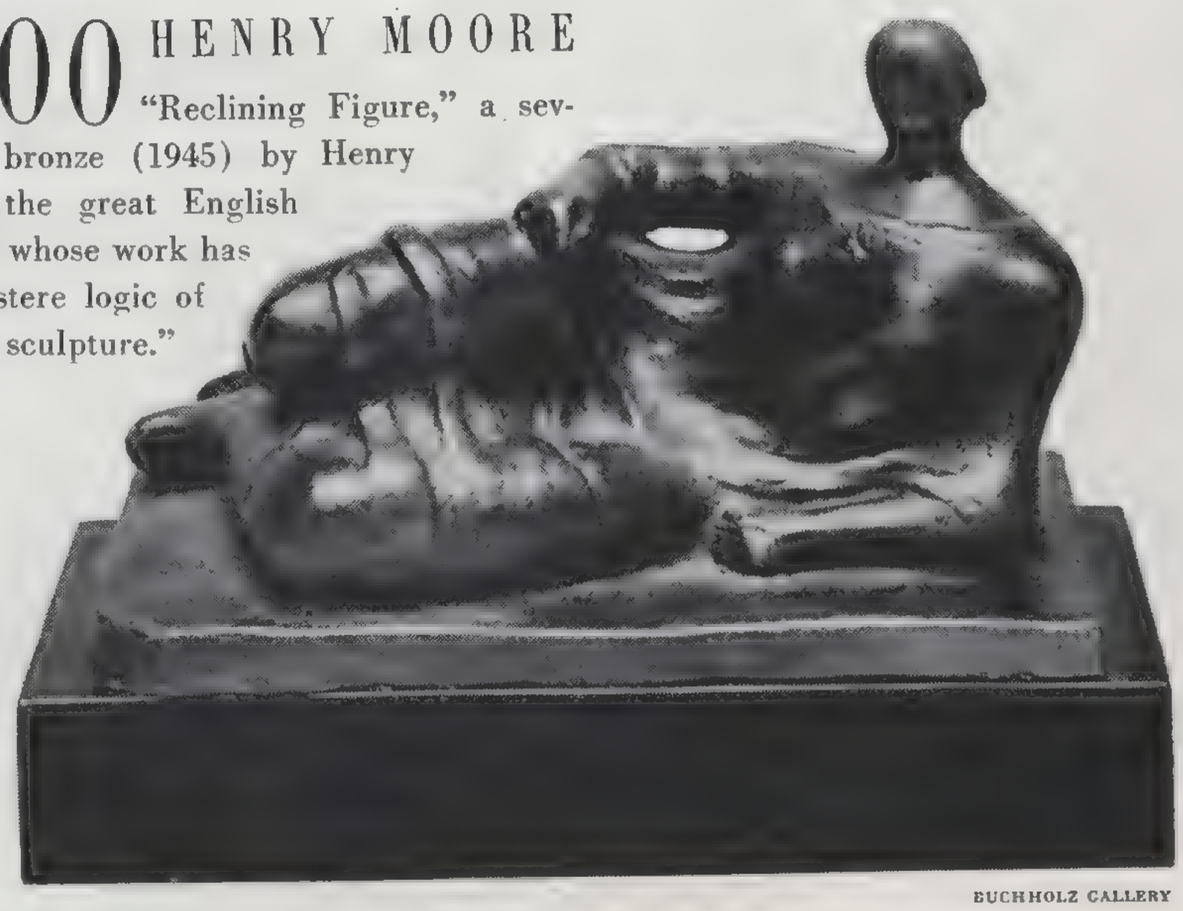


$250 BAZIOTES

"Toy," an oil on canvas, painted by William Baziotes, whose soft and often fuzzy colours, melting greens, and greys and mauves have curious forms; the museums have started to collect him.

$400 HENRY MOORE

"Reclining Figure," a seven-inch bronze (1945) by Henry Moore, the great English sculptor whose work has "the austere logic of ancient sculpture."



BUCHHOLZ GALLERY



HALLEY ERSKINE

BRANDON DE WILDE OF

"THE MEMBER OF THE WEDDING"

VOGUE, FEBRUARY 15, 1950



KARGER

CLAUDE DAUPHIN IN "THE HAPPY TIME"

Claude Dauphin and Brandon de Wilde play memorable characters, indelibly, in two plays of adolescence, both successes. In *The Happy Time*, with its mood of clear blue sunlight, adolescence is a wonder, a delight, a time of loving glow; in *The Member of the Wedding*, with its mood of mist and grey sadness, adolescence is a sick burn, a humiliation, a green rage, and a yearn to belong. Part of *The Happy Time* glow comes from the delicacy of Claude Dauphin's performance as *Papa*, who accompanies a wild canary on the violin, learns a soft shoe dance from a vaudeville team, and keeps a family, *Grandpère*, uncles, and all, both good and gay. In *The Member of the Wedding*, Brandon de Wilde, as six-year-old, enchanting John Henry, has the far more difficult part of playing a child who has both an irreducible directness and a serpentine secrecy. He is actually seven and a half years old, a second-grader at school, who already knows how to hold implacably the centre of the stage.

VOGUE, FEBRUARY 15, 1950



MORE TASTE THAN MONEY

This issue is for a fascinating kind of fortune-hunter—the woman who, with all the good will in the world, turns everything she buys into her own happy fortune. She has more taste than money . . . whatever her income is. And while M.T.T.M. might mean to her the $30 linen separates on page 80; it might also mean owning the suit with fur-lined jacket on page 66. Her approach is the same, either way. For there is always—there *must* be—in whatever she does buy, her formula: taste beyond money. And beyond taste, an overall plan. (Even the $30 separates, wonders in themselves, are a partial loss if what she really needs is a woollen suit to live in every day; the suit a loss if it doesn't really fit.)

Because there are so many demands upon her money, the whole business of how much to spend for clothes has evolved a set of rules.

She knows, first of all, that her figure can be her best economy. If it holds its line, so can her clothes. If her figure is good, she can wear—without expensive alterations—clothes from our great "ready-to-wear."

She has learned that what she must forego, if she is living on a narrow margin, is the delight of certain subtle details. ("Some other time," she says, and does not attempt to approximate at a low price the delicious, complex details that can really only come from expensively-trained hands.)

She knows that the truly unpriceable line is uncomplicated line in everything from a pillbox hat to a shirtwaist dress to an opera pump. And she finds that nothing wears as well, or applies to as many hours and places. Anyway, she claims, a "plain" dress is the one that offers the best opportunity for a woman to make it her own, via accessories. (Special buttons are one of her pet additions.)

She puts money into a suit each year. A suit, she says, should never be a bargain. If it is made well (and that costs money) it can be a sort of walking annuity for her; something toward the future. Because she knows that much of what makes fashion news is the way a thing is worn, she'll certainly try tilting her hat forward this spring; she'll do many things for her suit with scarfs, white flowers.

She expects good materials at her price, whatever the price; she knows labels, she asks questions. (With her eyes closed, she can almost sense the depth of a seam.) She recognizes, and uses the fact that all colours today, and many fabrics, are meant to be worn four seasons of the year. (Prettiest thing she ever wore was last summer's pink silk crêpe de Chine dress beneath a red chinchilla wool coat, last week.)

She has always believed that the happy accumulation of clothes takes time . . . months, years. But because she has a talent for spending well, she might interest herself by speculating on how *she* would assemble a whole, ready, working wardrobe from the next pages ("If I were a bride. . . ." "If I blew in from Mars today. . . .")

As we scan the next pages, we find that about $200 could set up a basic daytime wardrobe to cover most months of the year. We begin with a suit. About $75 buys the grey worsted one on page 76. Its points beyond *(Continued on following page)*

Opposite: One of the smartest things careful money can buy—a suit cut in the general terms of today's fashion, phrased in its own way. Far-seeing grey worsted. And white accessories, carte blanche. Suit by Swansdown, about $75. Forward-tilted boater, natural straw (the veil, our own thought); by Betmar, $6. Long cotton gloves by Dawnelle, $5. All from Altman. Suit also at Hutzler's; Wm. H. Block; Frost Bros.; as well as shops listed on page 124.

RAWLINGS

MORE TASTE THAN MONEY

(Continued from preceding page) price: the fact of its colour, grey; the narrow skirt; the mint of good detail in the jacket. . . . Next thought, coat. We chose, for about $43, the short overcoat on page 85 for its chamois colour (good with almost any colour), its sloped shoulders, its shape news (narrow but unfitted). . . . The next member might be the grey tissue worsted dress on page 87, a dress of such character and line, you'd never guess its price—which could be twice the $45 it actually is. . . . Then, we turn to the beige and black linen separates on page 80; one of the best things $35 ever did. Blouse-jacket and skirt, news together or divisibly, certain to make life easier for you. . . . Our final shot is the $15 pleated, sheer black rayon crêpe dress on page 81; late-days, evenings now, beneath a coat; a shadowy approach to city-summer days in July. . . . Total: $213.

Ah, but the accessories? We say that about $58 could cover them, and give you, in some cases, returns for years. $6 buys the rough straw boater on page 76. $1 could buy a length of white veiling to wear with the boater, or without. $1 buys a white rose (the lasting kind). $15, or thereabouts, plain black opera pumps (viz. the shoe on page 100). $5 we'd spend without question for one of the excellent cotton shirts on page 108; our plan would be to wear one with the grey suit skirt or the skirt-half of the linen separates. And $3 or $4, for a white calf belt (where there's a shirt and skirt, there's certain to be a white belt this season). For $5, a pair of long white cotton gloves. And $18.50 buys a long future, the handbag on page 81; $3.70 pays the tax.

There are other ways to work out a basic wardrobe; ways to get along on less. But we do think (whether one is spending-on-paper or spending the real thing) that the wise way to look at fashion is to *look* at fashion—before price tag.

GRIGSBY



On these pages, investments . . . *Right:* An annuity, the suit with shirt-shaped jacket; the cloth, *year-around* news, 90% Pacific worsted and 10% fine Egyptian cotton. By Harry Frechtel, under $100. From Lord & Taylor; Garfinckel's; Hudson's; I. Magnin; Neiman-Marcus. The gloves, by Superb, in glacé kidskin, $5; at Bonwit Teller. Sally Victor hat. Chanel's "Chanel Pink" lipstick. The décor by Robsjohn-Gibbings. *Left:* Real wood—luggage news. Light, long on distance. Wardrobe case, $65*. Box, about $41*. Amelia Earhart Luggage. At Lord & Taylor; Burdine's. The black nylon umbrella, $8.50. Uncle Sam Umbrella Shop. *PLUS TAX





RAWLINGS



Above: Unpriceable design. English silver plate, dinner size. A dozen dessert spoons, $8.35; three-tine forks, $20; pistol-handled knives, $36.50, tax included. Robert Ensko.

MORE TASTE THAN MONEY

continued

Right: The fact, $30. Significance: the good fashion. Red (a growing taste). Man's-shirt-collar dress in rayon chiffon. Russeks; Frost Bros.



Left: Hollow-stemmed crystal, shaped for champagne tastes—at a beer-and-water price. (The glasses could hold either/or.) $8.50 a dozen; Soupçon.



Above: To value individually or collectively (together, they cost $35)—separates of good linen; beige, black. Tucked, loose cardigan jacket; patent leather belt; slim skirt. Saks Fifth.

GRIGSBY

Above: Worthwhile—side (or dining-table) chair of cherry wood in remarkably lovely lines, with a cane seat. $45; at the House of Italian Handicrafts.



Right: Evening treasures: opera pumps of nylon satin—$12. By Johansen. Clear-heel Kayser nylon stockings, 15-denier, 51-gauge; colour, "Vixen"; $1.95. Both at Arnold Constable.





Above: Fashion miracle, so good a little pleated dress for an unguessable price—about $15. By Henry Rosenfeld in Juilliard rayon crêpe. Peck & Peck; J. W. Robinson; shops listed on page 114.

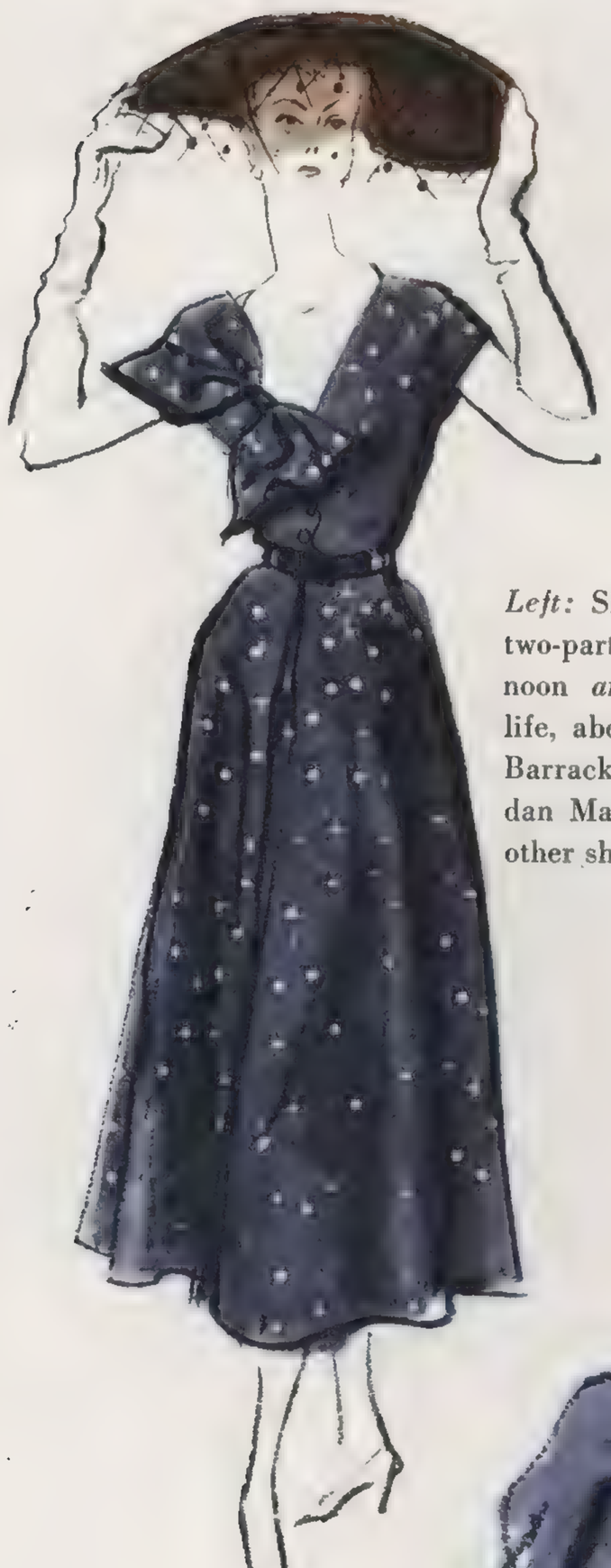
Below: Calfskin handbag with the spring fashion points of red (new staple shade); double envelope shape; double handle. Nice extra: centre section for gloves. $18.50 plus tax. By Josef. Saks Fifth.

Left: This silk Shantung dress, in this wonderful shade of orange, for a wonderful $18! By Henry Rosenfeld in Belding-Corticelli silk. Peck & Peck; J. W. Robinson; shops in other cities, page 114.



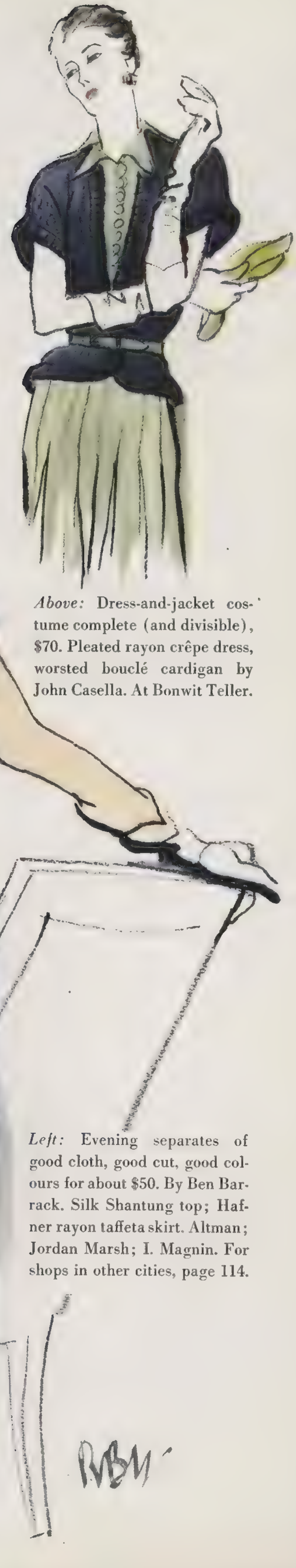
Left: REAL, for $45 plus tax. Pin (actual size) of semi-precious pink quartz, coloured stones and pseudo pearls. Jewel enough, plus earrings, for any costume. Hattie Carnegie.

GRIGSBY



Left: Silk paper taffeta two-part dress for afternoon *and* little-evening life, about $50. By Ben Barrack. Altman; Jordan Marsh; I. Magnin; other shops on page 114.





Above: Dress-and-jacket costume complete (and divisible), $70. Pleated rayon crêpe dress, worsted bouclé cardigan by John Casella. At Bonwit Teller.

Left: Evening separates of good cloth, good cut, good colours for about $50. By Ben Barrack. Silk Shantung top; Hafner rayon taffeta skirt. Altman; Jordan Marsh; I. Magnin. For shops in other cities, page 114.

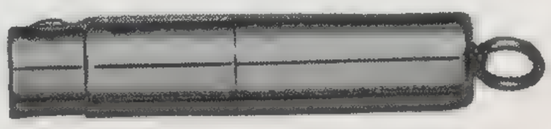


Dependable: cowhide cosmetic case with waterproof lining, mirror, adjustable straps for five bottles; 14″ x 10″ x 7″. By White Star Luggage. $32.50 plus tax. At Bloomingdale's.

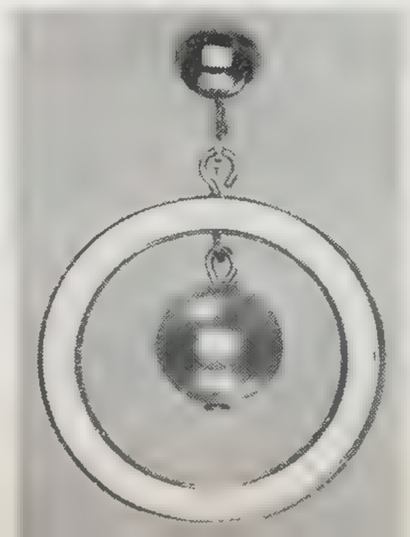
MORE TASTE THAN MONEY

Continued

Gathered here, examples of four of the directions the more-taste-than-money idea can take: *Left and below:* Yours for one solitary dollar, "Writescope," the little ball-point pen that telescopes, shown in actual size. Of jeweller's bronze, gold-colour finish, protected by baked-on lacquer. The pen has a pencil twin, same price, same case, same telescoping ability; holds standard-size lead. The case is as distinguished in design as anything we know within a dollar's reach. At Saks Fifth Ave. *Left:* Two, dress and jacket, for what is often the price of one—$45. The jacket, wool tweed, with the easy, bloused line-of-fashion above the belted-in waistline. The dress, Heller worsted jersey, in, as you see, a shade as sweet as spring lilacs. Not visible here, but nice when you do see it: the short-sleeved bodice with a small, turned-down collar. Happy pair though they are, this dress and jacket are ready to go separate ways—the dress to solo in mild weather, to look new-and-different under a topper of another tone; the jacket to go companionably with other dresses (think of a grey dress as a first-choice alternate). This dress and jacket by Sheila Lynn. At Jay Thorpe; Gimbels, Phila.; Marshall Field.



Left: You can tell what season it is by the shape of so small (or so large) a thing as an earring. For spring, 1950, for close-cropped coiffures and little hats, the latest earring shape is the hoop. Here, shown actual size, a gold-plated hoop with a pseudo-pearl ball as its centre. A lot of current fashion for $5 plus tax. By Castlecliff. At Bonwit Teller.







Above: For most of the year, for anywhere in the country, the polo coat. This back-belted one by Sportleigh in natural colour wool, in easy harmony with other colours. $45. At Bloomingdale's; Frederick & Nelson. *Below:* British tweed in a bold pattern, gregarious colours—grey and white—for a short coat ready to lead a long and busy life. By James Roxton. $50; Bloomingdale's.

MORE TASTE THAN MONEY

continued



Above: American love—the good worsted suit. Here, with the jacket cropped, skirt stitch-pleated. By Duchess Royal in two-tone beige Miron wool, $45; Lord & Taylor; Jordan Marsh. *Left:* Valued ease, valued checks, valued cloth. Suit by Sure-Size in blue, tan and grey Milliken worsted, snugged in by its worsted belt—or by a leather one of your own, instead. $45 at Saks Fifth Avenue and at Woodward & Lothrop.





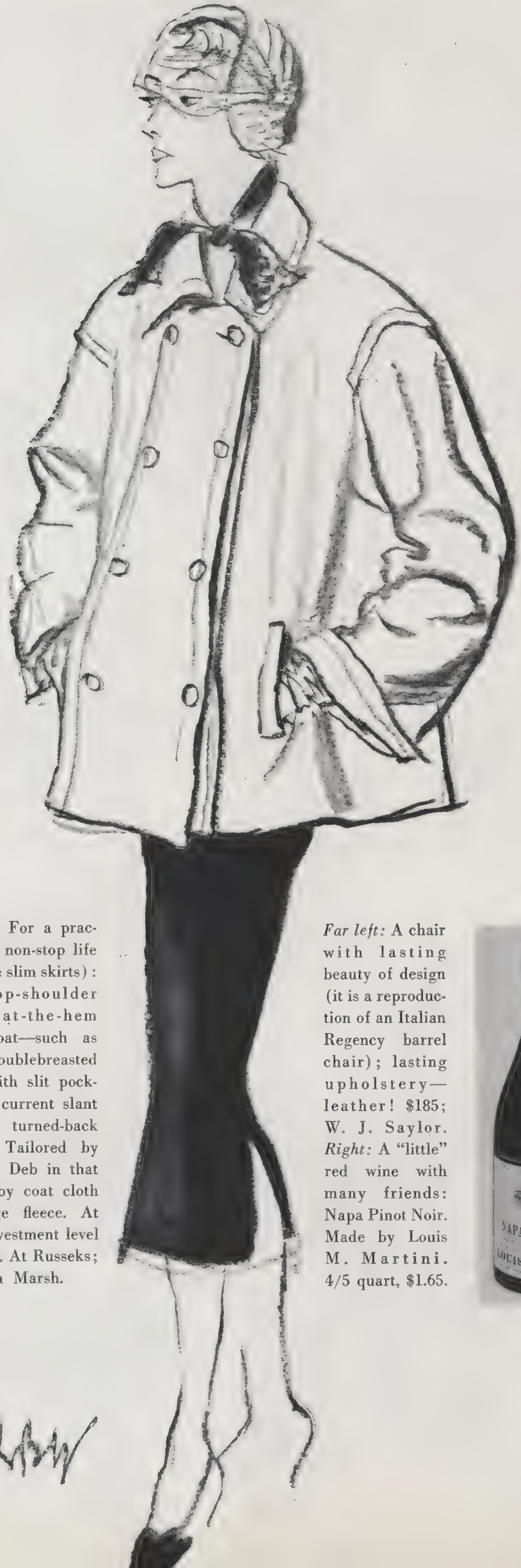
Above: Separates that work together as a suit. Both in black and white worsted. The neatly fitted-in jacket, $20; the slim skirt, $11. Both by Koret of California. Both are at Saks 34th Street. *Below:* The short fleece coat, the pigskin bag, have many seasons, many transfer privileges. Coat, by Donnybrook, in chamois-colour, $40. Bag by International, $8 plus tax. Both, Franklin Simon.



FRANCES MCLAUGHLIN



Right: For a practically non-stop life (above slim skirts): a drop-shoulder wide-at-the-hem shortcoat—such as this doublebreasted one with slit pockets, a current slant to its turned-back cuffs. Tailored by Junior Deb in that stand-by coat cloth—beige fleece. At the investment level of $40. At Russeks; Jordan Marsh.



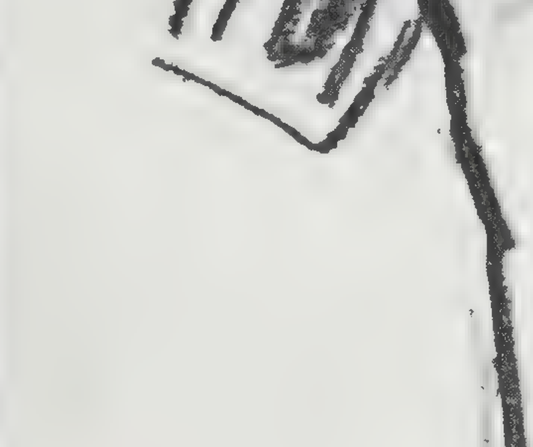
Far left: A chair with lasting beauty of design (it is a reproduction of an Italian Regency barrel chair); lasting upholstery—leather! $185; W. J. Saylor. *Right:* A "little" red wine with many friends: Napa Pinot Noir. Made by Louis M. Martini. 4/5 quart, $1.65.





Above: Separates in a cool men's-wear cloth, rayon-and-wool, off-white. Shirt, $11; slot-seamed skirt, $20; Saks Fifth. *Below:* Prized cloth: 100-denier rayon crêpe, in a navy-blue-and-white Paisley print. By Georgiana, $13; at Bloomingdale's; Carson Pirie Scott.





MORE TASTE THAN MONEY *con't*

Top: Here is a handsome floor lamp to fit into almost any setting. It is 48 inches high, the nearer to reading, sewing. Chrome-finished, with linen shade. Designed by Robsjohn-Gibbings; $60; at Hansen. *Left:* Strong point of a spring wardrobe: navy-blue dress touched with white. This, new narrow-curve lines of sheer rayon crêpe; piqué on collar, pockets. By Varden Petites, $45; Altman; Jordan Marsh; Marshall Field. *Left, centre:* Sugar bowl, cream pitcher, sterling silver reproduction of a Paul Revere bowl and pitcher. By Reed & Barton, $28.50, tax included; at Cartier.



Above: 1950 checks for $23: blue and white sheer rayon crêpe, with a deep white piqué collar. By Paul Sachs; at Bloomingdale's. *Below:* Separates as a 1950 afternoon dress, grey silk broadcloth. Top, $15; skirt with white-lined shutter-pleats, $20. By Haymaker; Bonwit Teller.





FRANCES MCLAUGHLIN

Above: For $45: town dress, for any town, of grey Miron worsted, tissue weight (time off: *hot* weather only). White beauty spots: piqué collar, cuffs, the gloves. Dress by Kane-Weill; Best's. Wide-spread straw hat, to order; from Lilly Daché. *Right:* Shirt-dress for country summers, summer holidays. By Jamison Classics, made of Amer-Mill rayon crêpe, in white with a tracing of red pin stripes. $23 at Peck & Peck.







Above: Slim silk Shantung suit for under-coat life now, an independent life on a full spring and summer schedule. In black, with jet buttons. By Hannah Troy. $50. At Saks Fifth Avenue. *Left:* Half-an-engagement-book's worth of dress. In seasonable (name a season) cloths: Heller wool-and-rayon jersey; silk taffeta. In a this-season's-next-season's colour: navy blue. With a 1950-and-on look in the crisp taffeta cuffs, the soft lines of the bodice, the slim-falling, easy skirt. A Mollie Parnis design. $60; Bergdorf Goodman.



MORE TASTE THAN MONEY

continued

Left: New idea in luggage, a feather-light shoe bag with partitions that snap in to make stalls for six pairs of shoes, snap out to allow for layers of lingerie. By Winship, in canvas with cowhide. $15 plus tax; Altman.

Right: For country living, for week ends: a bramble-knitted blue wool suit, Norfolk-type jacket, slim skirt. By Hollywood Knitting Mills. $40; Altman. One possibility with it: knitted gilet from Anivo.

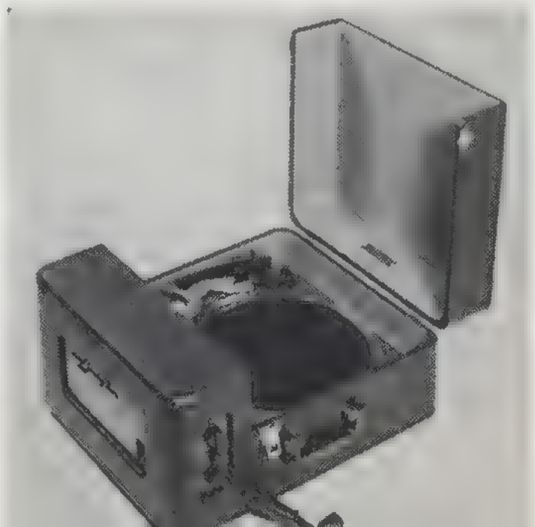




Left: A cloth for most months, navy-blue worsted gabardine (this, by Pacific), in a sleek city suit, the jacket cutaway, skirt slim. By Mandelbaum. About $65; Altman; Jelleff's. *Right:* The box-jacket suit, as the U.S.A. likes it—in navy-blue worsted gabardine, with white piqué collar and cuffs. By Halldon, Ltd., $45. White cotton Wear-Right gloves, $4. Both, Arnold Constable. Suit, also Kaufmann's; Marshall Field. *Below right:* A phonograph of talent: portable, with three speeds, holding ten records. AC current, only. By Webster-Chicago, $80; at the Liberty Music Shops.



FRANCES MCLAUGHLIN



"I MADE IT"

Most of us can't resist telling. Someone says, "What a nice dress!" and—a push-button reaction—we smirk modestly and say "Oh, do you like it? I *made* it." Telling is a pleasure. Non-sewers are so full of flattering disbelief ("You made it *yourself?*"); other sewers peer respectfully at your seams and gussets while you turn and preen, showing off hidden facets of your accomplishment—an insert here, shaped buckram there. Sewing is not easy or quick or inexpensive, but it *is* satisfying.

To make a success of it, you need time and good tools. Haste is one of the major causes of failures. Always allow yourself time. Lots of time. Making a dress on short order is as foolish as buying one on short order. Haste leads to exhaustion and exhaustion leads to getting skirt seams reversed, or the wrong sleeve on the wrong side, and that leads to burying your head in your arms and sobbing into the sewing machine.

Time, then. And these tools: A steam iron and a dry iron (or one you can use both ways). An ironing board and a sleeve board. Pinking shears, cutting shears, embroidery scissors (for snipping and ripping), razor blades. Fine steel needles in different sizes. Thread: silk thread for silk and for wool; cotton for cotton; mercerized for synthetic cloths. Tape measure. Hem-marker. Wax tailor's chalk. Thimble. Thin steel pins. Sewing machine (please—keep this in good condition). A dressmaking book for reference. There are many other useful pieces of equipment, from needle threaders to dress forms, but they are not necessary at the beginning.

Now—basic procedure: Pore over the pattern book, but don't be seduced by a pretty drawing. Be sure the lines are for you. The safest first choice is a simple blouse or dress (not too many seams). Buy the pattern, making sure it is in the size nearest your own. Usually you need a size larger than you buy in ready-to-wear. Measure, or ask the salesgirl to measure, your bust, waist, and hips. Vogue patterns are made according to the Bureau of Standards measurements. They never vary. If *you* vary slightly from the standard, and most people do, it is usually best to go by your bust measure. Any slight alterations in waist and hips and in length can be made when laying the pattern on the fabric. Check the yardage on the pattern envelope. Buy the yardage you need (a small allover print is the easiest for a beginner to deal with because its design covers minor imperfections). Buy the findings.

At home, in comfortable work clothes, with plenty of time—and no audience—begin. There are only two steps where you will need a little help, and they come later. Your pattern and the detailed instruction sheet with it are your guides. Follow the directions. Inventiveness and short cuts are not for the beginner. Press the fabric if it needs it, then spread it out on a flat surface; the dining-room table or the floor will do. Pin your pattern to the cloth, and remembering the perversity of inanimate objects, make sure the pieces will be cut true to grain, which is the way the threads run, vertically and horizontally; and true to nap, if it is a napped fabric. Velvet, for instance, if not cut with the pieces all running the same way of the nap, will look like two different shades of colour when the pieces are sewn together.

Cut out all the pieces, notching carefully and not too deeply. Tailor-tack the pieces through the perforations in the pattern. This is the safest method of guaranteeing a happy meeting of two pieces of cloth. Tailor-tacking is a double loop of coloured thread that goes through both thicknesses. Then you cut the thread between layers, and presto, you have accurate markings.

Fitting, even with the blessing of one of those forms which are made on you, is difficult without a helping hand. *Avoid over-fitting.* It's an *(Continued on page 93)*

KITE-LINE DINNER DRESS

Opposite: Established elegance: the short dinner dress. New: the kite-line bodice, the swathing skirt. Couturier Design No. 555, to make or have made in some self-supporting material, like the Rémond Holland silk taffeta we chose. *(Other views, page 121.)* Added elegance: diamond jewellery by Van Cleef & Arpels; Lucien Lelong "Indiscret" perfume. COFFIN





"I MADE IT" *continued*

amateur's failing; it shows up imperfections. Try to keep the outline of the pattern. Do nothing, yet, about the hem. Take off the dress and baste again if changes were made.

Now, stitch. A beginner often has a rather endearing weakness for small stitches, especially on the machine, but too small stitches are likely to pucker the fabric.

Stitch skirt seams and press. A flat and fast rule is "no sooner sewn than pressed." One reason is that the more seams you sew, the more difficult it becomes to press, as you are constantly closing in on yourself, and *that* leads to the crime of Pressing on the Right Side. Another thing: initial pressing seems to stay in for the duration of the dress.

Stitch bodice seams and press. Stitch sleeves, darts first, then seams. Put a small running stitch around the top of the sleeves on the seam line to ease in the fullness.

Baste in the sleeves and try on the bodice, watching particularly the length of the shoulders, top-sleeve smoothness, neckline fit. Make any alterations needed, and stitch the sleeves in. After the neckline is fitted, run machine stitching at normal seam-line to keep the neckline from stretching.

Now you can join your skirt and top together and tape the waistline inside so that it will hold its size. Do all the finishing, buttons, buttonholes, zippers, but before you work on the hemline *hang your dress up over night to allow for any stretch.* The next morning it is ready for turning up. Here, again, you need help. Persuade someone to make the hemline even and turn it up. You can now tape it (unless it is cotton, in which case you turn under the edge and stitch it) and blindstitch it, by hand. Be sure not to pull the thread too tight or it will pucker. Press!

Put on your new dress; go out where you're sure to be noticed. And try to look sweetly modest when you say, "Oh, do you like it? I made it."

Vogue Designs for Dressmaking

Opposite: The bloused suit, with the news of a cutaway neckline. White beauty spots: the high rolling collar, the shirt cuffs. Suit of Botany worsted with linen. Yours might be all linen or Shantung. Couturier Design No. 554. Veiled straw pillbox by John Frederics. Facetted pseudo-pearl necklace, $12, plus tax; Gunther Jaeckel. Friend of high pinks, Charles of the Ritz "Pink Geranium" lipstick. Photographed at the Café Nicholson. *Above, right:* Growing fashion, sleeveless dress. News notes: the deep, bloused armholes, the brief case pockets. To wear with the separate shirt shown here, or with the camisole top that is included with the design. Dress, No. 7016, in white Lonsdale cloqué piqué. Shirt, No. 6837, in navy-blue Wyner wool jersey. Photographed aboard the Grace Line cruiser, *S. S. Santa Rosa. Below, right:* Shirt and skirt that might well add up to an in-town summer uniform. Both in a new fabric: Onondaga silk Shantung, straw-coloured. New data: the French cuffs, bracket-pockets. No. S-4081. Straw helmet by John Frederics. Photographed at Bache & Co. (*For back views, sizes turn to page 121*)

COFFIN





BALKIN



FRANCES MCLAUGHLIN

MISS ELIZABETH CARRINGTON STETTINIUS*

Miss Stettinius, daughter of Mrs. Stettinius and the late William Carrington Stettinius, is one of the thirty-seven Baltimore débutantes who were presented at the annual Bachelors' Cotillion. Her dress for the ball, white satin brocade.



MISS VIRGINIA SHRIVER
MISS ANN JENKINS GANS

The girls are young and pretty—the parties old, and the girls make them pretty. Together, they continue the tradition of famous débutante parties in America: Charleston's St. Cecilia, Philadelphia's Assembly, Baltimore's Bachelors' Cotillion. The Cotillion started as a series of dances called the Germans, given by a group of nice young men to fulfill their "social obligations." That all began in 1796. Since the late 1880's, Baltimore débutantes have been presented at the Monday German (the Bachelors' Cotillion). This year, almost sixty girls, including many out-of-towners, made their début at the Ball. The dance, held in the Lyric Theatre, has a colour all its own. It is the custom to send flowers to the débutantes the day of the Cotillion, and the gardenias, the orchids, the old-fashioned bouquets, the flower fans and muffs are banked against the boxes in the theatre. The girls must wear long white gloves with their traditional white dresses; their partners, too, must wear white gloves. The Baltimore débutantes on these pages are photographed in the dresses they wore at the Bachelors' Cotillion this winter—dresses in which we have a special interest because they were adapted from Vogue Designs for Dressmaking.

BALTIMORE'S BACHELORS' COTILLION



MISS HARRIET WATSON COOPER

MISS ANNE TUCKER HOWELL
MISS HILDEGARDE GILLINGHAM RICH
MISS CAROL GRIMES WHITTIER



PRIMER ON FUND RAISING

BY HAROLD J. SEYMOUR

Benjamin Franklin gave this advice: "I advise you to apply to all those whom you know will give something; next to those whom you are uncertain whether they will give anything or not, and show them the list of those who have given; and, lastly, don't neglect those who you are sure will give nothing, for in some of them you may be mistaken."

Today charity is no longer a one-way process, but rather a reciprocal two-way process that makes giving an act of enlightened self-interest. Nearly everybody benefits when everybody gives. Philanthropy is one of the biggest stars in the flag of democracy.

7 characteristics of giving: Giving is emotional. Most of our thinking about giving is merely to rationalize our impulses.

Giving is habitual. Giving begets giving. Best prospects are those who have already given.

Giving is responsive. People seldom give without being asked. The likelihood of giving is almost directly proportionate to the degree to which the approach is personal.

Giving is infectious. Givers follow leadership, and should be told what others say, and how much others are giving.

The act of giving requires a reasonable deadline, a logical urgency for giving *now*.

Most people, if left to themselves, are likely to give some arbitrary amount—the "semi-automatic" response. Most giving is spotty and irrational, as indicated by the fact that in 1948 we gave less than $5 per death for heart disease, against $330 per death for tuberculosis, and more than $4,500 per death for polio.

Statistics on giving: There are some 36,000,000 contributors in the U. S. today, an increase of 20 per cent since 1941. Those giving to Community Chests alone are up from 16 to 21 million between 1940 and 1948. There is still, however, a big gap between the actual tax deduction of less than 3 per cent taken by most givers, and the 15 per cent deduction allowed by the Federal Government. Proportionate giving, on some reasonable percentage of adjusted gross income, would yield billions of additional dollars for all voluntary institutions.

Proportionate giving: Proportionate giving is nothing more than adding thought to impulse; giving in proportion to one's income, and also giving in some reasonably balanced proportions to philanthropy's four general fields—religion, education, community services and world services. Proportionate giving alone, on some reasonable percentage of available personal income (aside from what people pay in taxes), would add billions to our philanthropy, and thus solve many a pressing social problem.

5 misconceptions about effective fund raising:

THE WILLIAM JENNINGS BRYAN COMPLEX. Before World War I, Mr. Bryan thundered his rebuttal to preparedness warnings by the over-confident assertion that "a million men would spring to arms overnight." People who want to raise money sometimes make the same costly mistake, by assuming that if the cause is well publicized, and the people are told where to leave their donations, the money will roll in.

THE MIKE AND IKE DELUSION. "Mike and Ike—They Look Alike" was a great cartoon idea, but it does not promote effective fund raising to try to get *everyone* to give a dime or a dollar, or ask a *hundred* people to give a thousand, or any of the other superficially easy schemes to raise money merely by long division and the multiplication table. You can raise *some* money that way, but usually at shockingly high cost.

THE SATURDAY NIGHT SHAVE, or the once-over-lightly technique. That's all right with a beard, but it is almost always fatal in a fund-raising campaign. Success never comes the easy way, and always requires careful planning and preparation and a lot of hard work.

THE CINDERELLA DREAM, or more simply, a blind hope that everything will come out all right. People responsible for fund-raising campaigns are fooled too often because the first response comes easily, and because realism and objectivity are lost in the clouds of starry-eyed wishful thinking.

THE PATTERN OF THE LOSING FOOTBALL COACH. When you can't win, it may be comforting to reflect that you are building character. But those who want nothing short of success in a fund-raising campaign should always take heed, if not actually do a little viewing with alarm, when the campaign managers start talking about "the larger, long-term gains in making *(Cont'd on page 115)*

"WHEN IN DISGRACE WITH FORTUNE..."

BY TRUDY BLISS

[EDITOR'S NOTE: *Trudy Bliss, who broadcasts every week on the B.B.C.'s North American Service, has edited a new selection of Jane Welsh Carlyle's letters. She is the wife of the well-known English composer, Arthur Bliss, whose new opera,* The Olympians, *has been performed this winter at London's Covent Garden.*]

What do you do when you are at your lowest ebb? What do you reach for when mountains of misery topple over you? A cigarette, a drink? Do you have a nice cup of tea and a good cry? Or are you like my friend Martha, whose sure solace is to do absolutely nothing? To lie spread-eagled in the sun is for Martha the most effective retreat from trouble.

Trouble, worry, *Angst* the Germans call it, in France it is *le cafard*—this dismal feeling in the stomach, this dark unpleasant colour of one's life, this sense of failure and despair. Shakespeare knew that it contains an element of shame, and Shaw said that the cure for it is occupation. Samuel Butler also recommended action; a few steps, he advised, only perhaps a small totter in a decisive direction, and the nightmare will recede.

In *The Way of All Flesh,* Theobald's lowest moment comes when he and Christina are alone in the carriage driving away from their wedding. Theobald, in this first half-hour of marriage, would rather be dead, but he argues that "If only people who are in difficulty will do the first little reasonable thing which they can clearly recognize as reasonable, they will always find the next step more easy both to see and to take." So he pulls himself together and bids Christina order their dinner when they arrive at the inn. The timid Christina begs to be let off this frightening duty; but Theobald stamps his foot, wins a mean little victory over her, and . . . feels more cheerful!

It often helps to know which brand of *Angst* has got you down—external or internal? Are you being worried by the spite of fortune, by matters quite beyond your control, like a child's illness or a frost in May? If this is it, if your case is one of unwarranted woes, then it may comfort you to pour them into a sympathetic ear—"*à raconter ses maux souvent on les soulage.*" But do be careful; choose your confidant well; don't go to someone who will smile blandly and tell you to count your blessings; remember how smarmy were Job's friends—more a curse than a comfort; above all, avoid those who will bleat of Time the Great Healer. Don Quixote was such a one and I've always loved Sancho Panza for his tart reply. " 'For all that, let me tell thee, Brother Panza,' quoth Don Quixote, 'there is no recollection that time does not put an end to and no pain that death does not remove.' 'And what greater misfortune could there be,' replied Panza, 'than one that waits for time to put an end to or death to remove it?' "

But if your woes are of another kind, if it is some suspected dearth in yourself that is making you unhappy? Perhaps the job you had counted on has gone to a colleague, or the silence of your telephone persuades you that you are neither witty nor pretty, that no one really likes you. Ah! Then you must be your own prop. Not necessarily in the manner of Samuel Butler's Theobald—I'm not suggesting that you get back your confidence by even a mild kick at the cat; I have a more feminine remedy to propose.

First, a small shopping expedition; nothing in the way of a major extravagance, that would only depress you later on. Now, home again, and there is *le cafard* lurking in the shadows! Turn your back on it firmly and spend as much loving care on yourself as if your best beau were coming by for you at eight o'clock.

And this will be the time for you to give your mind a good going over; stiffen it with some well starched prose; apply a gloss of poetry, two coats at least. And for goodness sake, pause in the prose from time to time and say, "What do I think of the ideas set forth on this page? What is my opinion on this subject?" It's no good having a magpie hoard, a mish-mash of facts and other people's fancies accumulating in your mind. Sort them out before you take them in. A few well chosen ideas which have been truly examined and then modified by your own personality, those are what will make you good company for others, and (more important) for yourself. And as for the poetry, how long is it since you learned any by heart? Your schooldays? Or when you were last in love? Now is the moment to add to your repertoire; then, when you go to bed, you have a new stock of magic to draw on—incantations against the sleepless hours.

But for an exhaustive analysis of the causes of *Angst* go to Burton's *The Anatomy of Melancholy.* The next time you have the vapours, inch your way along *his* prose. There you'll find a constellation of cures, but prepare to find them almost all masculine. Seventeenth-century *(Continued on page 120)*

SHOE NEWS;
HAT NEWS;
PRICE NEWS

It's the simplest hat, the directest shape in the world you're looking for this spring. Which means that a little money is money in clover. How much is a plain sailor hat worth? How much the new angle at which it is worn? What does a simple cloche cost? What the pay-off of good material (say, silk twill), a special way of wearing it—as: with a close-fitting net of veil over your face? The lengths your money can go to are sampled here and on the three next pages. The same to shoes. Here, the fortune hiding in a small price is two-part. One, in the day shoe, perhaps with the returning city-bred low heel: look for new luxuries in lightness, suppleness (often an unboxed toe). Two, in the afternoon shoe: look for the what-price marks of delicate, mazy straps, spindling heels.

Below: A very new angle for a very well-known hat, at a nice $9. The country slouch hat in grey felt, at Dobbs. A country cousin for it, the shoe at the right: in a pale, important tone, with a good walking sole, a modest price—$7. Oxford of blond elk with a neoprene sole, by Cobblers, at Saks 34th. Glacé capeskin gloves by Bacmo, a country or city choice, $6; hoop earrings, newsy shape, little price; by Monet, $4 plus tax. Both, Lord & Taylor.

GRIGSBY



Above: It's an unpriceable shape, it's a well-made hat, it's $13; a straw beret worn, for this spring, exactly askew; worn for this spring with a bee-keeper veil. In beige straw, at Knox. And for $10, a shoe with gentle lines, a low heel (in returning favour for city days), by Red Cross in blue calf; Bloomingdale's. For all seasons and $10.50 plus tax, a plump, smallish bag in navy-blue calf on a gilded metal frame; Ronay design at Jay Thorpe.

Below: It's an unpriceable shape, it's a well-made hat, it's $13; a straw sailor worn, the 1950 way, dead-level down on the brow; of rough glacé straw with a grosgrain band; at Knox. Add a chin-length cage of veil. A $13 find, a calf opera pump with fine lines, cut very low at the toe, crossed by one thin strap; by Bare-Foot Originals at Altman. Big calf bag by Ronay, $19 plus tax, Best's. Mock pearl earrings, necklaces, by Marvella, Altman.

Above: A little hat, a tilted hat, a red hat, a hat for $7. A fashion for spring suits in the city; one good plan: to wear it with a dark blue suit, accessories in mild browns; by Stetson in straw cloth, at Altman. Soft, low-heeled shoe with an elegant air, by Foot Delight; to be available in April. Sizeable, carry-all pouch in pale cowhide, by Lesco, $15 plus tax; Bergdorf Goodman. Beige hand-sewn eight-button cotton gloves; by Dawnelle; $4, Altman.

Below: A little hat, a tilted hat, a tie-silk hat, a hat for $7.50. New freshening for spring blues, flannels, jerseys. Red-dotted dark blue cloche by Betmar, at Saks Fifth. Add a close cage of veil. The undownable opera pump in black calf, by Avonette, $15; Saks Fifth. Shining black bag (shining price) of Vinylite, by Jana, $5, plus tax; pigskin gloves, $15; Altman. Mock pearl, rhinestone choker, by Miriam Haskell, $20 plus tax; Saks Fifth.

Above: A bow, a shameless piece of flattery, effective far past price, for past-five hours; worn this year with a close screen of veil. Rayon velvet bow and veil by Suzy U.S.A., $7; Saks Fifth. An opera pump with after-sundown delicacy; in suède, the low front laced over. By Bare-Foot Originals, $13; Altman. And a black-and-white rayon taffeta scarf by Echo, a $2.50 fortune; Bergdorf Goodman. Mock pearls by Miriam Haskell; Saks Fifth.

Below: How much is a veil? How much the value of a witching air? For important, short-dress evenings, veil bound and tied with rayon velvet, by Suzy U.S.A., $3.50; Bonwit Teller. Black suède sandal; to note: the strip-strap shape, the price; a Delmanette by Delman, $19; Bergdorf Goodman. The bag, by Ingber in rayon faille, $8 plus tax; Saks Fifth. Long glacé kidskin gloves, $17, by Ireland; Saks Fifth. Rhinestone jewellery by Bogoff, Stern's.

GRIGSBY



MRS. ALEXANDER CASEY

Mrs. Casey, who lives in San Francisco, spending after-ski time on one of the four sun terraces at Squaw Valley Lodge (with her, ski instructor Warren Miller). Her quilted cotton print skirt and blue jersey top from I. Magnin. *Right:* Squaw Valley Lodge and village



SQUAW VALLEY

MISS PATRICIA METZGAR

Opposite: On the wooded practice slope, Miss Metzgar watches as Mrs. Casey takes a lesson from Emile Allais in the basic ski positions of his technique.

A new, controversial ski-school run by the famed world champion, Emile Allais, is news at this newest California ski spot. Held in a crook of a mountain valley some six thousand feet up in the Sierra Mountains just five miles from Lake Tahoe, Squaw Valley has an Alpine beauty, deep snows—up to ten feet—from mid-November through May. Many days are mild enough for sun bathing and shirt-sleeve skiing. A double chair lift (the eighteen-minute trip makes for fine small talk) carries skiers up the more than nine-thousand-foot peak with two stops enroute. One of two rope tows is lighted for night skiers. The terrain is at happy variance. There are vertical drops of several thousand feet in runs of two or three miles for the experts. A mid-section dips and rolls a genial challenge to intermediate skiers. Comforting slopes, punctuated by giant Western pines, occupy beginners. After-ski life centres around the Lodge and its all-over-red bar opening into a living-dining room with a great fireplace and a contradictory sweep of windows from floor to ceiling. (The Lodge and its clustering village can take care of some hundred and fifty guests in everything from suites to dormitories.) Although Squaw Valley is the youngest American ski-resort. its present is an established future.



EMILE ALLAIS

HORST





MRS. EDWIN EARL

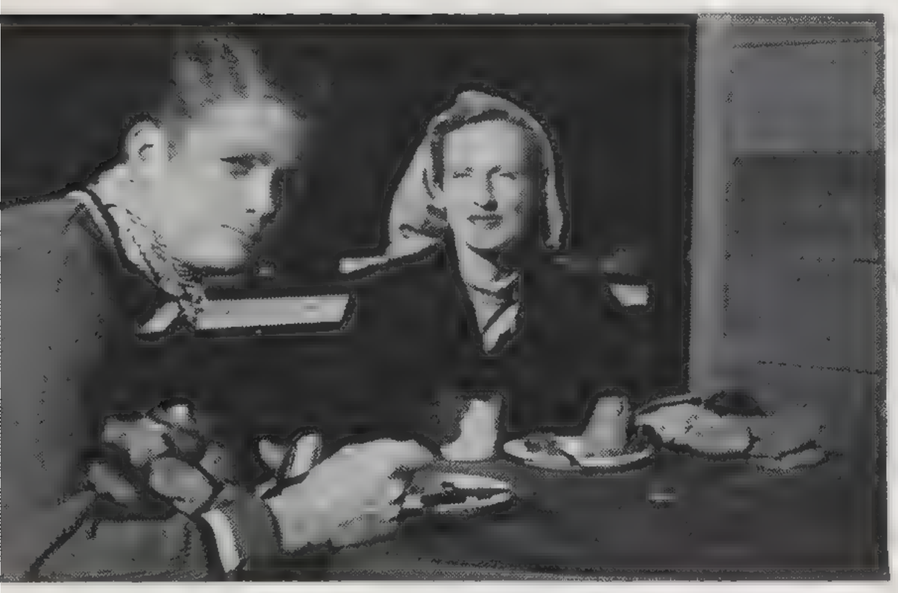
Guests at the Lodge need never go indoors for daytime meals, which are served on the terraces facing the ski slopes; Squaw Valley is open year-round with hunting, swimming, tennis, and golf to replace skiing in the summer.

FROM THE BAR *Right*

The combination living-dining room contrives a sunny look from its pastel pink, blue and yellow upholstery, its white curtains. Here, ski instructors Warren Miller and Charles Cole with Mrs. Casey, who wears black velvet trousers, a quilted white satin jacket and at her throat a white chiffon scarf brushed with gold snowflakes. (All from Elizabeth Arden, San Francisco.)

IN THE LIVING ROOM

On the stairway to the balcony, Miss Metzgar wearing a black quilted taffeta skirt (from Lanz), a grey silk jersey blouse (from Elizabeth Arden, San Francisco).



MR. AND MRS. ALEXANDER C. CUSHING

Lunching on the sun terrace, Mrs. Cushing wears navy-blue ski pants (Saks Fifth Avenue), a sky-blue jersey top. Mr. Cushing, a former New York lawyer, is now the squire of Squaw Valley, has moved his whole family to the West.



HORST





MRS. EXETER, PRICE CONSCIOUS



When Mrs. Exeter buys a hat she does it with mirrors. Five of them. The usual triple arrangement. A hand-mirror for the back view. And —always—a full-length mirror for a long, critical, overall view of herself as she walks toward it, as she stands in front of it, as she turns sidewise. Her favourites are likely to be hats with lifting lines, or with a bit of veiling, or with flowers neatly arranged rather than nodding about busily. Note: the hats on this page are good examples.



Vogue's heroine of fifty-odd, Mrs. Exeter, never sacrifices appearance for the sake of price. She knows well the value of cuts and colours that praise her; knows the above-rubies worth of a really becoming hat. But when she finds clothes that suit her *and* that are light on her pocketbook (such as the ones on these pages), she is as pleased as any bargain hunter. She treats such finds with the respect they deserve. She may top a quiet afternoon dress with a hat that cost nearly as much (she spends, these days, a larger proportion of her clothes money on her hats—for their face-value). And she is likely to wear beautiful jewels with a little-price gem-of-a-dress.

Opposite page: A little gem indeed, the dinner dress of pale grey-blue, paying compliments with a narrow neckline, just-enough sleeve, well-placed drapery. Sizes 12 to 20, $25, in Bur-Mil rayon crêpe. The jewels: diamond earrings, diamond pin, from Cartier. In the background: a dress of black rayon crêpe, skirt printed with red roses, a print stole. Overskirt and stole-lining, black rayon marquisette. Complete, $35, sizes 10 to 20. Both dresses by Du Barry, Best's; The Dayton Co.; The Broadway; Younkers.

On this page, top: Coat-line dress, with a half-slip and collar of polka dots. Of navy-blue Onondaga sheer rayon crêpe, silk surah print. Sizes 10 to 20, $55. The small, curved toque, straw with insets of velvet. By Miriam Lewis, $25. Dress and hat, Best's.

Next: An afternoon dress that does not ask too much of the waistline. Black rayon tissue faille lit with fagoting down the sleeves, on the skirt. Sizes 10 to 20, about $70. The hat, a settlement of white roses, by Harryson, $38. Both Saks Fifth Avenue.

Far right: This-spring checks, drawn in favour of Mrs. Exeter, with a rather narrow cut, smooth shawl collar, long V of the neckline. By Young Viewpoint in tan-and-black silk crêpe print with black patent leather belt, black collar piping. Sizes 12½ to 22½, $35, Russeks. The hat, black straw, piped in black velvet, its lifting curves tonic as a facial. By Miriam Lewis, about $30; Milgrim.

Right: Little evening jacket, soft in shape, cloth and colour. Pale blue Stroock wool fleece, lined in velvet-edged black rayon taffeta. (Pretty enough to be borrowed by a granddaughter!) $50; Milgrim.







A BLOUSE IS A BLOUSE

. . . and the bloused line is the most important line in fashion, borrowed from the simple, easy blouse (shown in six of its newest versions on these two pages). *Left:* . . . is a white blouse, with a high wing collar, stud buttons, slanting shoulder extensions taking the place of sleeves, $5. The gold jewellery by Schlumberger. *Above:* . . . is a yellow shirt, with sloping sleeves, collar that buttons up round and high, two slot pockets, $5. Both blouses by Adelaar, cotton broadcloth; Lord & Taylor.





Above: . . . is a blouse of white Swiss batiste with full long sleeves, pleated bosom, dipping shoulder yoke. With a straight skirt, a bit of ribbon at the throat, and a shady hat, of rough straw, perhaps, it's a blueprint for a cool city-summer uniform. Blouse by Christian Dior—New York, about $35; Bonwit Teller; I. Magnin. Jewels, Verdura. *Left:* . . . is a pink shirt with a man's button-down collar, with a peppering of wine-y polka dots for diversion. By Sidney Heller in Skillmill cotton, $10; Cotton Shop.

COFFIN

CHIFFON on the double is the news, is the newest among blouses for late-day and later: two layers of rayon chiffon, red under black with knitted wool ribbing around the cuffs, the waist, and at the collar slit to admit the double chiffon necktie. Invitation to jewellery, to a skirt of late-day cloth, taffeta, chiffon. By Rojay, $12; Lord & Taylor; Carson Pirie Scott. *Right:* . . . is a late-day pull-over, blue silk chiffon, with wool ribbings, $30; blue wool jersey skirt, about $35. Both by Dorothy Dickerson. Both at Henri Bendel; I. Magnin.

HOW BIG A CHECK?

On these two pages, signs of spring: checked suits in new versions, with checks in big, little, and tiny sizes. *Below, left:* Country-size checks drawn for town. Tweed suit; the jacket, kin to a Norfolk hunting coat, with precise, man-tailored detail: back pleats, controlling belt. Skirt, with a back panel hiding an aisle of pleats at the hemline. By Morton Bregman, of red, white, and blue worsted tweed, $110; Milgrim; Marshall Field. Gloves, by Hansen; Stern's. *Below, right:* Dice-dot checks for a shirt-sleeve suit. The jacket, loose, organized by a leather belt, geometric pockets, man's-shirt cuffs. By Linada in blue-and-white worsted, $135; Russeks. Tipped, white piqué beret by Brewster, $6; Altman. *Opposite:* Screen of checks: fine-drawn suit with red linen as the top layer of the collar and cuffs. By Carolyn Modes, of black-and-white Hockanum men's-wear worsted, $80. White accents: pseudo-pearl disc earrings, necklaces, by Richelieu; white cotton gloves. All, Arnold Constable. Suit, also Mandel Bros.; A. Harris. Red felt cartwheel hat, tilted by a spray of poppies, $19; Knox. Black silk umbrella with a cover of white kidskin, $25; John Frederics.





MILTON GREENE



NYLON TRICOT

PLEATED CHEMISE

NEW... AND FOREVER



The word "miracle" is bandied about rather freely these days; so freely that it has come to mean somewhat less than it should. So we will not call the new permanently pleated nylon tricot a miracle (although our mothers would have!).... Here is a 1950 Vanity Fair example of what this new process (or processes) can do in the matter of underwear. . . . It weighs 1¾ ounces.... It washes as quickly as your nylon stockings.... The pleats* last as long as the DuPont nylon does; no pressing. . . . It dries (in a steam-heated house) in under an hour. . . . It takes up about as much room in your travelling case as four of your husband's handkerchiefs. . . . It has a new brassière top that makes fit a non-worry. . . . The fast-black dye is a special nylon achievement. . . . And this new shape, pleated, transparent, edged with nylon lace, black and beguiling is, we think, as fine a $15 worth as you'll come across. (It is also in white.) Bergdorf Goodman; I. Magnin; Frost Bros.; L. S. Ayres; Harzfeld's.

*A nylon garment, pleated by this process, has withstood three years in time, 73 washings.

BLUMENFELD



Depend upon it—for anything!

the "forbidden" perfume by Dana

Copyright, 1950 by Dana Perfumes



For Spring enchantment
LeVine has designed this smart diagonal-tucked rayon Master Sheer with an oh-so-young spirit. Navy, toast, gray, aqua, blue, black. Half sizes: 14½ to 26½ . . . Regular sizes: 14 to 44. About 19.95 *at one fine store in each city—or write—*

LOUIS LEVINE & SONS, INC., CINCINNATI

MORE TASTE THAN MONEY

The following is a list of stores throughout the country where the Henry Rosenfeld dresses shown on page 81 may be found

Akron, Ohio....A. Polsky
Albany, Ga....Rosenberg Bros.
Albany, N. Y....Davids
Alexandria, La....Weiss & Goldring
Alexandria, Va....Arrowsmiths
Allentown, Pa....Hess Brothers
Alma, Mich....Gentlemens
Anderson, Ind....Unique Dress Shop
Athens, Ga....Michael Bros.
Aurora, Ill....Sidney Ginsberg
Austin, Tex....E. M. Scarbrough
Battle Creek, Mich....Seaman's
Bay City, Mich....H. G. Wendland
Beaumont, Tex....The Fashion
Beaver Falls, Pa....Venger Shop
Belleville, Ill....Max Katz
Birmingham, Ala...Odum Bowers and White
Birmingham, Mich.
Campbell's Village Store
Bloomington, Ill....W. H. Roland
Bloomington, Ind....Kings Shop
Bradford, Pa....The Johnston Store
Cairo, Ill....Nelly Bly Shoppe
Canonsburg, Pa....Hildegards'
Carbondale, Ill...Raymond & Alyce Fly Shop
Carmi, Ill....Maxine's Shop
Centralia, Ill....Smart Shop
Champaign, Ill....Blum's
Charleston, W. Va....The Vogue
Charlotte, N. C....Lucille Shop
Chattanooga, Tenn....Muillers
Clare, Mich....Wm. H. Bickwell
Clarksburg, W. Va....Parsons-Souders
Columbia, S. C....James L. Tapp
Columbus, Ga....J. A. Kirven
Dallas, Tex....James K. Wilson
Danville, Ill....Snider's Cotton Shop
Decatur, Ill....Arlene's
Denver, Colo....Neustaeters
Des Moines, Ia....Younkers
Downers Grove, Ill....Muriel Mundy
Du Bois, Pa....M. Witten
Duquesne, Pa....Sally Fashions
Du Quoin, Ill....I. Friedman
East St. Louis, Ill....Stanley's
Edwardsville, Ill....Kiem's
Elgin, Ill....Ackemann Bros.
Elkhart, Ind....Ziesel Bros.
Elm Grove, W. Va...Suzanne's Fashions Shop
Elmwood Park, Ill.
Jack Robbins Clothes Co.
El Paso, Tex....Popular Dry Goods
Evansville, Ind....De Jong's
Fayetteville, N. C....Fleishman's
Flint, Mich....Smith Bridgman
Fort Wayne, Ind....Wolf & Dessauer
Fort Worth, Tex....Meacham's
Freeport, Ill....E. R. Borchers
Galesburg, Ill....Kellogg, Drake
Galveston, Tex....Nathan's
Gary, Ind....H. Gordan
Geneva, Ill....Little Traveller
Glencoe, Ill....Garnett Co.
Glenview, Ill....Laur-El
Grand Haven, Mich....The Abigail
Grand Rapids, Mich....Paul Steketee
Granfordsville, Ind....Peterson's
Granite City, Ill....Carp Dry Goods
Greenville, S. C....Meyers Arnold
Hammond, Ind....E. C. Minas Co.
Hanover, Pa....Mary Perle Shop
Hazleton, Pa....Wear's Inc.
Herrin, Ill....Herrin Supply
Highland Park, Ill....V. B. Garnett Co.
Holland, Mich....Jeanne's Spec. Shop
Houston, Tex....Battelstein's
Huntington, Pa....The Vogue Shop
Indiana, Pa....Molly Ann
Jackson, Mich....Jacobson's
Jacksonville, Fla....Cohen Bros.
Jacksonville, Ill....Emporium Co.
Johnstown, Pa....De Roys
Joliet, Ill....M. A. Felman Co.
Kalamazoo, Mich....Gilmore Bros.
Kankakee, Ill....The Fair Stores Co.
Kewanee, Ill....Gerwig's, Inc.
Lake Forest, Ill....The Garnett Co.
Lancaster, Pa....Brisk & Glick
Lansing, Mich. ....The Style Shop
La Salle, Ill....C. B. Blakely Co.
Lebanon, Pa....Landerminich's
Lincoln, Ill....Landauer's
Lynchburg, Va....J. R. Milner
Macon, Ga....Goldman's
Marquette, Mich....Smartwear
Meadville, Pa....Crawford County D. G. Co.
Media, Pa....Celia Shop
Melrose Park, Ill....Ritz Clothiers
Memphis, Tenn....J. Goldsmith & Sons
Midland, Mich....Mode Shop
Moundsville, W. Va...Hinerman's Style Shop
Muskegon, Mich....Grossman's Dept. Store
Nashville, Tenn.
Loveman, Berger & Teitlebaum
New Orleans, La....Gus Mayer Co., Ltd.
Norfolk, Va....Smith & Welton
Norristown, Pa....Anne Tawney
Oklahoma City, Okla....Halliburton's
Owasso, Mich....Julie K. Shop
Pensacola, Fla....Bon Marché
Peoria, Ill....Block & Kuhl
Pikesville, Md. ....Reamers
Pittsburgh, Pa....Kaufmann's
Plainfield, Ill....A. C. Steiner Shop
Plymouth, Mich....Taylor & Blyton
Pontiac, Ill....Toggery Shop
Pontiac, Mich....Waite's
Portland, Me....Porteous, Mitchell & Braun
Portland, Ore....Chas. F. Berg
Providence, R. I....Gladdings
Raleigh, N. C....Jean's
Roanoke, Va....S. H. Heironimus Inc.
Rockford, Ill....Owen's, Inc.
Rome, Ga....Miller Bros.
St. Petersburg, Fla....Maas Bros.
San Antonio, Tex....Joske's
Savannah, Ga....Levy's
Scranton, Pa....Cleland & Simpson
Seattle, Wash....Frederick & Nelson
Shamokin, Pa....Moser's
Silver Springs, Md....Nan Richards
Sioux City, Ia....Younker-Davidson's
South Bend, Ind....Robertson Bros.
Spokane, Wash....Spokane Dry Goods
Springfield, Ill....R. F. Herndon
Streator, Ill....Paris Cloak Co.
Tallahassee, Fla....Steyerman's
Terre Haute, Ind....Meis Bros.
Topeka, Kan....Pelletier Stores
Traverse City, Mich....J. W. Milliken
Urbana, Ill....Mona's
Vandergrift, Pa....Russell L. Shepler
Washington, Pa....Lang's
Waukegan, Ill....The Hein Co.
Waynesburg, Pa....Long & Co.
Williamsport, Pa....Brozman's
Winnetka, Ill....Aimee
Winston-Salem, N. C....Robert's

The following is a list of stores throughout the country where the Ben Barrack dresses shown on page 82 may be found

Atlanta, Ga....Rich's
Austin, Tex....E. M. Scarbrough
Battle Creek, Mich....Klein's
Billings, Mont....Doyle's
Brookline, Mass....Janet
Buffalo, N. Y....L. L. Berger
Camden, N. J....Adele's
Camden, S. C....Clothes Tree
Chambersburg, Pa....Fashionland
Charleston, W. Va....Annette's
Charlotte, N. C....Ed. Mellon
Chattanooga, Tenn....Loveman's
Cincinnati, O....Todd Bros.
Clarksburg, W. Va....Watts Sartor-Lear
Cleveland, O....Wm. Taylor
Columbus, O....The Union
Dallas, Tex....Neiman-Marcus
Decatur, Ill....Carol's
Deland, Fla....Betty Dreka
Des Moines, Ia....Younkers
Detroit, Mich....J. L. Hudson
El Paso, Tex....Popular Dry Goods
Erie, Pa....Read Dress Studio
Eugene, Ore....Russell's
Evansville, Ind....Rose Miller
Fayetteville, N. C....Town Shop
Fort Worth, Tex....Midlans-Gans
Grand Rapids, Mich....Houseman's
Hamlet, N. C....Mary Rice
Harrisburg, Pa....Wm. B. Schleisner
Hartford, Conn....Betty's
Henderson, Tex....Smith's
Hendersonville, N. C....Patterson's
Hot Springs, Ark....Albert Mendel
Houston, Tex....Nancy Kidd
Huntington, W. Va....Marion Biern
Indianapolis, Ind. ....Anna Simon
Kansas City, Mo....Harzfeld's
Lima, O....Gregg's
Lincoln, Neb....Miller & Paine
Long Beach, Cal....Parisienne
Longview, Tex....Helen Swank
Magnolia, Ark....May's
Memphis, Tenn....Minor-Frances
Miami Beach, Fla....Spanier's
Michigan City, Ind....Russel Kramer
Milwaukee, Wis....T. A. Chapman
Nashville, Tenn....Town & Country
New Canaan, Conn....Dress Box
New Haven, Conn....Rose-Gilbert
New Orleans, La....Town & Country
Norristown, Pa....Feder's
Oklahoma City, Okla....The Muller's
Philadelphia, Pa....Strawbridge & Clothier
Pittsburgh, Pa....Gimbels
Ponca City, Okla....French's
Portland, Ore....Meier & Frank
Providence, R. I....Mille-Fine
Reading, Pa....Heather Sportswear
Reno, Nev....Virginia Stevenson
Richmond, Va....Mrs. Satterthwaite
Rochester, N. Y....Jewett Inc.
Rockford, Ill....Edith Parish
Sacramento, Cal....French Shop
St. Louis, Mo....Scruggs-Vandervoort-Barney
San Antonio, Tex....Joske's
Schenectady, N. Y....Musler's
Scranton, Pa....Timely Styles
Sheboygan, Wis....H. C. Prange
Spartanburg, S. C....Sport Shop
Springfield, Ill....J. Bressmer Co.
Toledo, O....La Salle & Koch
Tucson, Ariz....House of Hartwig
Tulsa, Okla....Iverson's
Waikiki, Hawaii, T. H....Winifred Dick
Washington, D. C....Julius Garfinckel
Waterbury, Conn....Freedman's
Wellesley, Mass....Gross-Strauss
West Chester, Pa....Joel Weiss
West Hartford, Conn....Chez Hélène
Westport, Conn....Dress Box
York, Pa....Fabric Shop

PRIMER ON FUND RAISING

(Continued from page 96)

new friends for the institution." A fund-raising campaign is a public relations job; the design, however, should be for giving.

Fundamentals of Fund Raising: A good campaign needs a strong case, plainly in the interest of those who are asked to give rather than solely in the interest of the agency or institution per se. (The people who are most apt to give to cerebral palsy are those with cerebral palsy patients among their circle of friends.)

The appeal must be reasonable enough to let the mind rationalize the heart's promptings.

Active and influential leadership is essential, and the greatest single determinant in campaign success.

Informed and enthusiastic volunteers—the sales force to sell the cause—are necessary. The ideal volunteer worker is one with good reasons for giving liberally and proportionately; one who is enthusiastically determined to see some one and ask for money at some specific time.

Timing is essential. If the timing is wrong, everything is wrong. Usually the plan for next year starts immediately after the current campaign is ended. The dangers of starting late are obvious; but it is also a great mistake to complete any portion of a campaign organization more than a few weeks in advance of the time it is to function. In one case, the grapes won't be ripe; in the other, they are likely to wither on the vine.

Decentralized responsibility, the planned distribution of work with big jobs broken down into little jobs, is the measure of successful campaign organization.

Solicitation should be personal and therefore local. Personal contact should be between people on the same, or higher level.

Competent campaign management should work out routines of planning, timing, and direction.

Proportionate quotas should be established and accepted for every part of the total campaign structure. In any multiple fund-raising effort, some units will succeed while others fail; therefore the quota must include an extra amount as a cushion or safety factor against unit failures.

Allowances must usually be made for a 15 to 20 per cent turn-over in any list of annual contributors. Any effort or plans for solicitation of special gifts should be hand-tailored to fit the prospect. All such prospects should be chosen and listed with the utmost selectivity.

It costs money to raise money. Most of the cost is involved in raising the *last* 10 per cent of the money. (Community Chest experience long since showed that people are likely to give more on the installment plan of pledges than in one large cash gift.)

The effectiveness of campaign organization, like everything else, is limited by the law of diminishing returns: the wider its periphery, the lower its returns and the greater the proportionate cost.

It pays to sell big ideas and not mere campaign objectives. Show the complete target, not just the bull's eye.

The strength of any appeal is directly proportionate to its personal application. One of the best slogans, used after a flood (in Dayton, Ohio in 1913) drove people to the top of their houses was: "Remember what you promised when you were up in the attic." But publicity in itself will not raise money.

Hints About People: People generally prefer to see the good they can do, rather than the evil they can undo. People tend to do what other people do; to be responsive but not analytical.

People love to run benefits. Some of the plans are good, a few are highly productive, but the great majority are strictly from dreamland.

People in any given community have a measurable attention period, beyond which you cannot keep them interested. Loyalty is born of interest, and interest is the child of participation. (The Red Cross long ago found that their work-rooms were one of the basic reasons for the success of Red Cross drives.)

People need to be sold on *standards* for effective giving as well as on the reasons for giving to any special charity. Intelligent giving is an opportunity to share proportionately in improving the common welfare. Giving should be an act of constructive self-interest; an *investment* rather than a mere gesture.

Raising Money by Mail: The response to mail appeal is usually very low. Any mail campaign is lucky to get a response of 5 per cent from non-givers, and does well to keep the cost of fund raising down to as little as 25 per cent.

Letters are apt to brand themselves openly as wholesale jobs (losing authenticity and pulling power) when signed by national or public figures. It is the height of improbability that such public figures would be writing a personal letter to you or me.

Letters that strain for whimsy or cleverness or desperately try to be different are invariably a mistake.

The ideal letter quickly deals with anecdote, fact, or topical reference, and closes with a request for a check.

The most effective delivery dates are Tuesday, Wednesday, or Thursday.

Advice in a Nutshell: If you want to reduce it all to the earthiest of simple language, *the way to raise money is to ask for it.*

(EDITOR'S NOTE: *Harold J. Seymour, author of* Design For Giving, *has been in the fund-raising field for thirty years. As General Manager of the National War Fund, he was responsible for three hundred million dollars raised in three years to finance twenty-two different war agencies, including USO, War Prisoners Aid, American Field Service. Now a consultant on institutional finance, Mr. Seymour is a genial, articulate man, who advises colleges, universities, national health and welfare agencies on money-raising campaigns.*)



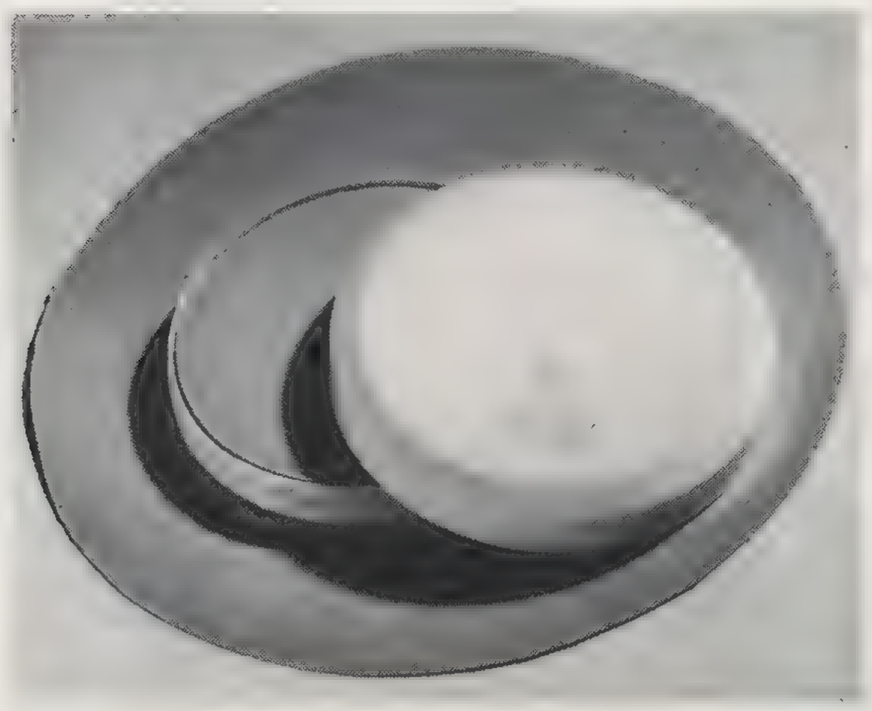
DISCOVERIES IN BEAUTY



Perfume news: Valentina's "My Own." This handsome blend-of-fragrance has a very special made-to-order quality. Has been bottled and packaged by Caswell-Massey for Valentina.



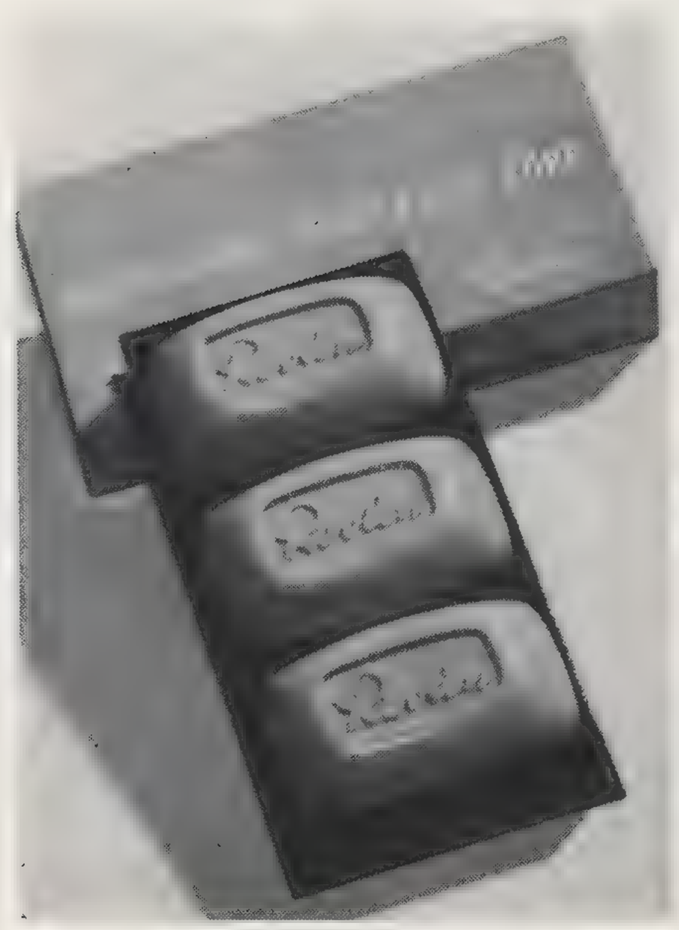
The cool, sweet-smelling Blue Grass scent, a long-time Elizabeth Arden favourite, has found its way into Arden Hand Lotion—adds special fragrance to soothing hand balm. Best's.



Mid-century looks begin with a mat-finished complexion. News again, Max Factor Hollywood's Pan-Cake Make-up. Pleasant method of application: skin freshener instead of water.



Covertone is Helena Rubinstein's hair-colour-in-a-tube. This is a new way of painting out grey hair temporarily, or making emergency repairs on darkening roots. Bonwit Teller.



The creamy content and creamy effects of Revlon's Aquamarine Lotion has found its way into another Revlon product: Aquamarine Complexion Soap. This gentle cleanser in cake form leaves the skin soft—and soothed. Ready for a New Face (see page 59). Saks Fifth Avenue has it.



MIEHLMANN

Flowing Velvet is Jacqueline Cochran's soft touch for the face. This liquid cream helps provide and retain oils and moisture—could be a beauty prescription for dry skin. Jay Thorpe.

CLOTHES AND THE MAN

(Continued from page 61)

aristocracy began to give place to plutocracy, the emergence of the power of money. Security then meant "securities." Since then all men have dressed as bankers. Why, however, should bankers dress like that? What change took place at the end of the eighteenth century which determined men's clothes for the next hundred and fifty years? It was a victory for English country clothes over French court dress, a victory so complete that while France continued to dominate women's modes, men's clothes all over the civilized world became unmistakably English, and remained so with hardly any modifications until modern times.

INFLUENCE OF ENGLAND

The Anglomania of the men who made the French Revolution is one of the most astounding things about them. When the French looked across the Channel, they saw much that appealed to their new craving for liberty. They saw that men did not pass their lives as courtiers, fluttering around a king, but spent their time on their country estates, and most of their day on horseback. We are speaking of the upper classes, but the French Revolution was largely an affair of the upper and upper middle classes, and the men who made it saw in the English country gentleman something approaching their ideal of a free and happy man.

It is a well-known fact of psychology that if you admire a man, or a type of man, very much, you tend to adopt his clothes, and this is exactly what happened at the end of the eighteenth century. The country gentleman's outfit: his boots, his breeches of stout cloth, or even of leather, his high-crowned hat with narrow brim (a primitive form of crash-helmet), and his plain cloth coat, cut away in the front to leave room for the knees when riding, gradually became the accepted clothes for every man, whether he lived in the country or not. The riding coat was adopted for ordinary wear, and it is one of the most curious facts in the history of costume that we *wear it still*, but now only on the most formal occasions, when we put on full evening dress.

The underlying reasons for such great changes—such as the change from embroidered to plain coats—are, however, never so simple as they seem. So that while the obvious reason for the change was admiration for English country life, the deeper reason was its enemy and opposite: the growth of manufacturing, the change-over of England from an agricultural to an industrial country.

Although he didn't realize it for a long time, and although he still despised "trade" as heartily as ever, the English country gentleman was being displaced in wealth and national importance by the manufacturer, the banker, and the financier. These men increasingly set the tone, and although they adopted the country gentleman's clothes, they made them more formal, more "towny," more drab in colour, and even plainer in cut. Such clothes seemed quite in place in the office and the counting house, and they became universal, because, perhaps for the first time in history, the men who led the dominant fashion were themselves workers.

Modern clothes always begin as "sports clothes"—there is indeed no other way in which innovations can be introduced into male attire. Then they become informal town wear, then, growing smarter and tighter in the process, they become formal town wear. If, like the cutaway tail coat, they go through the whole sequence, they become evening dress, they finish up as—servants' costume. Servants wear the discarded clothes of their masters, in both senses of the term. In the middle of the nineteenth century they wore the discarded clothes of the eighteenth, that is, they dressed as footmen. In the middle of the twentieth century they wear the discarded clothes of the nineteenth, that is, they dress as waiters.

HISTORICAL CURIOSITY

There seems to be a kind of fatality about men's clothes. They become ever more formal and more sober, and the only way in which you can change them is to bring in a new sports design for ordinary wear. All the garments in the male wardrobe then *move up one*, and the most formal of them is pushed out altogether and becomes a mere historical curiosity.

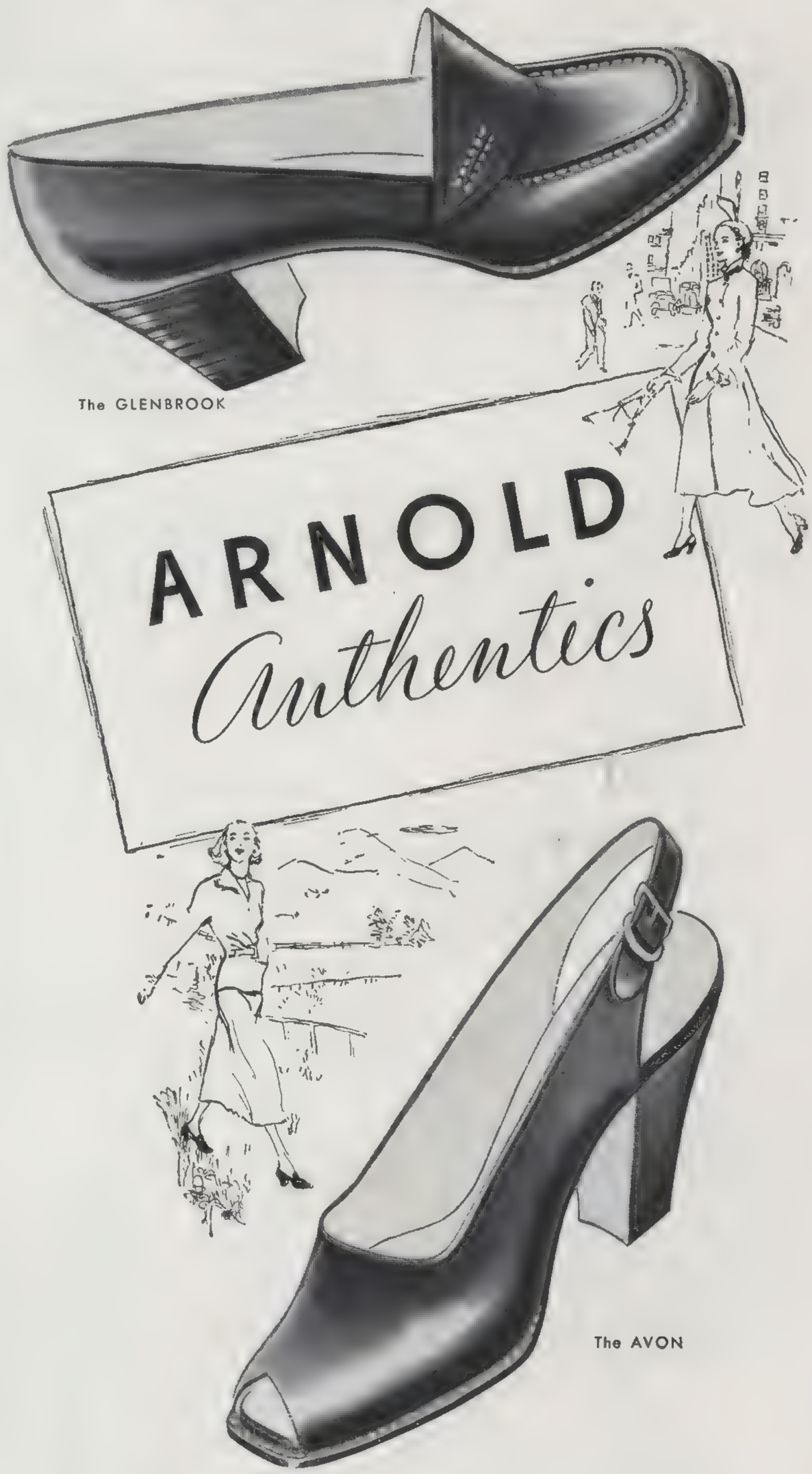
What, in 1900, was a sporting check with a billycock hat (all very well for the country, but rather caddish to wear in town) has now become the acme of urban respectability. The formal dress of 1900 is now only worn at weddings and funerals. Our young men already point to the future with their flannel trousers and tweed coats.

But a new fact has now entered into the calculation, and that fact is the emancipation, especially the financial emancipation, of women. Women can now possess money of their own (we are apt to forget how recent such a development is); they can even earn money of their own. The magnitude of this revolution, in all its implications, has hardly yet begun to be realized.

The patriarch has been deposed, and man is perhaps no longer regarded as essentially the breadwinner of the family. When the full effects of this have been seen, perhaps women will take to choosing their husbands by their attractiveness as men—there being no longer so much point in choosing them for their financial position—and men's clothes may seek to emphasize the male characteristics, as women's clothes emphasize those of the woman.

Perhaps America and England together are destined to bring this development about, and we may see, in men's clothes, a happy combination of English tailoring with American inventiveness and colour.

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FROM THE FLOOR UP

(Continued from page 71)

Elisabeth Draper suggests using the carpet with the provincial stencil design in the sunny living room of a town or country house. A cool white for the walls, the ceiling. The curtains: straight-hanging cotton duck draperies dyed the dark green of the carpet, with an appliqué border of white duck in a simple scroll or Greek key motif. White cotton duck covers for all the upholstered furniture, the cushions panelled with green braid. Two ottomans, doubling as pull-up chairs, wear yellow leather for sharp accent. All wood pieces might be lacquered in red, black, or green. An inexpensive piece to be made, useful in such a room: a long storage cabinet with shelves and trays, lacquered the deep green of the carpet, with brasses in scroll design on the doors. The cabinet might be serpentine, and could hold an important bowl of green leaves placed below a fine sconce or mirror.

TWEED DESIGN CARPET

William Baldwin, of Ruby Ross Wood, plans a grey living room around the carpet with the tweed design. For the walls, the lightest grey of the carpet; a still paler grey for the ceiling. The curtains, straight and very full, of grey voile. The upholstery: *tête-de-nègre* sateen for a large, low modern sofa; bright orange felt for comfortable Louis XV chairs, painted antique-white. A simple, inexpensive chest might be painted grey. (Add to it, handsome ormolu hardware with a Louis Philippe feeling.) The lamps, large, simple glass flasks (Blenko glass, for example) with pink plaid paper shades. The walls might be left bare.

ABSTRACT DESIGN CARPET

Again from William Baldwin, a suggestion for a foyer-stairhall planned around the carpet with the abstract design. The floor—covered with black and white diamonds of rubber tile. The stairs and walls might be white, the stair rail black, the carpeting used as a runner up the stairs. A crystal chandelier for a light fixture, with pink paper shades. The curtains—black and pink cotton voile. For the only furniture, a pair of old black and gold chairs, or a pair of the inexpensive modern Italian ones with white rush seats. On the walls: black and white drawings framed with white mats, black frames.

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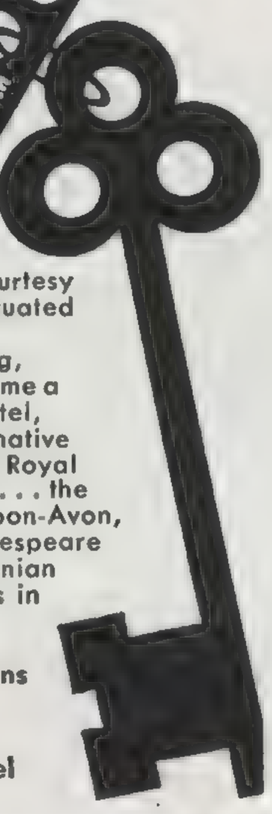
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For those contestants who have been notified that they are eligible to submit a thesis.

Choose your thesis subject from one of the following topics:

1. Study the fashion themes presented in the February 1 "Americana" issue of Vogue. Imagine that you are the Promotion Director of a large department store and select one or two of these themes for a store-wide promotion. Plan advertisements and displays, indicating suggested layouts and copy (art work will not be a consideration in evaluating your thesis). Suggest other ways you would use to sell fashions tying in with Vogue's themes.

2. Vogue's February 1 "Americana" issue devotes several pages to American designers and discusses typically American fashions. Write an article on how you feel about American fashion. Discuss its growth, its methods, its future, and what you consider to be a philosophy of American fashion.

3. You have been reading Vogue consistently since the August 15 issue. Thinking back (or referring) to the issues, discuss the variety of non-fashion editorial material covered during that period. What other material of this type do you feel could have been included or given more emphasis? What issues do you feel were particularly interesting and why?

4. After reading through the six-page pattern feature—pages 90-95 of this issue—(a) write 500 words on Vogue Designs for Dressmaking and the American woman and (b) select one design and suggest six ways it could be made to fit three different personalities and to fit three different occasions (fabric, colour, accessories).

5. Which creative art do you consider America's forte today and why? Compare its advancement in America and in other countries.

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VOGUE SPOTLIGHT

(Continued from page 68)

six-year-old John Henry who "watched all the cards carefully, because he was in debt; he owed Berenice more than five million dollars." Those three are the play. Part of its quality comes from the magnificent brooding serenity of Ethel Waters as Berenice, from the quick truth of Brandon de Wilde as John Henry (see page 74 for his photograph), and, in a lesser way, from the virtuoso performance of Julie Harris as Frankie, who alternates abruptly between moods of manic and of depressive, more a sad case than a heart-breaking child.

Unlike Carson McCullers as a playwright, Samuel Taylor, who dramatized Robert Fontaine's novel, *The Happy Time*, knows too many of the tricks of other dramatists. He has built a tender, amusing comedy out of Fontaine's French-Canadian family, the boy still in knickerbockers, *Grandpère*, who ate brandy chocolates before breakfast, Uncle Desmonde, a charmer who collects rhinestoned garters from burlesque stars, and Uncle Louis, who drinks his wine from a water cooler. To Fontaine and Taylor, adolescence was a series of amusing anecdotes, laying up memories of a secure and loving family band. One savoury scene, with surrealist touches of the early Marx brothers comedy, comes when Uncle Louis (played by Kurt Kasznar), his hair slicked and his shoes too small, argues with his prospective son-in-law over the question of work or university for his eight grandchildren. At moments, *The Happy Time* has the same ambience of family life and characters as Eugene O'Neill's *Ah, Wilderness!*, in which George M. Cohan played a 1906 Connecticut father, counterpart in amused understanding to Claude Dauphin's French-Canadian *Papa* of the early twenties. (See page 75 for a photograph of Dauphin.) As Desmonde, Richard Hart, who looks somewhat like Laurence Olivier, plays lightly and freshly. In all, the cast makes of *The Happy Time* a play that is pretty, pleasing and no deeper than skin—but it is enough.

THE ENCHANTED

Giraudoux's *The Enchanted*, a comedy of ideas in which happiness, death, bureaucracy, and the education of little girls are discussed with enormous gaiety and some profundity, makes for an intelligent and almost magical evening. It misses only because there is lacking that final fusion of all the elements of the theatre. Set in a small French town at an indeterminate time, the fantasy involves an Inspector who knows "nothing in the school regulations that requires children to be gay;" a Supervisor of Weights and Measures who finds his job both poetic and tantalizingly uncertain; a doctor who understands the twilight, and a young schoolteacher who keeps nocturnal rendezvous with a ghost. A rendezvous, thereby, in the Inspector's words, compounding a "conspiracy against constituted authority . . . simply to bring the workings of our enlightened democracy into contempt and ridicule . . . to undermine the basis of established government, which is founded, necessarily, on a sound acceptance of the fact that in this world we can never get what we want . . ."

As the young schoolteacher who walks the wire between fey and common sense, Leueen MacGrath plays with extraordinary delicacy, neither realistic nor so stylized that her acting becomes miming. As the Inspector, Malcolm Keen occasionally becomes more John Bull than Gallic. The whole structure of the fantasy rests on believing in his rocklike realism, in his blunt acceptance of fallacy; he knows that sixth-graders should not be jumping happily about in the woods learning botany, but that they should be in black smocks with long black stockings (like a Bonnard water colour) memorizing the boundaries of France.

In the long run, it is not Miss MacGrath, Mr. Keen, Russell Collins (the doctor) nor the two executioners like a wonderful comedy team from the old Keith circuit, who make the evening. Neither is it François Poulenc, whose background music is whispery, eerie, and right. It is not Robert Edmond Jones, whose forest scene lacks creative imagery. But it is Giraudoux, who makes the evening by such lines as these, spoken by the doctor: "I apologize because life has no spirit, and death no dignity. Because the illusions of youth are illusions, and age is generous only in destruction. I apologize because in this world the Inspector is always right, and the spectre is false."

WHEN IN DISGRACE WITH FORTUNE . . .

(Continued from page 97)

Burton hardly wrote of women as people; he thought of them as just another cause of melancholy, one more headache—or heartache. At the end of a long section in which he recommends various forms of mental and physical exercise, he tosses a sentence, not even a whole paragraph, mind you, just a sentence towards the ladies: "Now for women, instead of laborious studies, they have curious needlework . . . many pretty devices of their own making . . . confections, conserves . . . etc."

True, Robert Burton, sometimes, when I am vexed by a difficult decision, when I see the bills lie strewn across my desk, when all is in disorder without and confusion within, then for my comfort I creep to the kitchen and make a cake. There is something about the just disposition of the ingredients and utensils on the kitchen table that I find very soothing; the friendly egg whisk, the different-sized mixing bowls and spoons; then, when all is assembled, there is delight in the swift composition of the batter; by the time the cake is in the oven my troubles have at least dwindled.

But at other times, Robert Burton, at other times, I jump on a No. 9 bus, get off at the top of Ludgate Hill, and push open one of the small doors in the west end of St. Paul's Cathedral. This is not the St. Paul's of your day, you died before the Great Fire. The St. Paul's you knew was the venerable Gothic church to which countless souls had brought their heaviness, where "they cried to the Lord in their trouble, and he delivered them from their distress." When you came up to London from Oxford, did you ever, I wonder, walk up that hill and hear Donne preach in St. Paul's?

To have heard a sermon by Donne, yes, I envy Robert Burton the chance of that; but I don't regret never having seen St. Paul's when it was crinkle-crankle Gothic. For my solace lies in Wren's "faultless and accomplished building." Who could remain confused in the midst of such august symmetry? Among the ordered curves and the elegant Corinthian columns *le cafard* disappears and the mountains of my misery are dissolved. In architecture, in music, in ballet, in the rich beauty of the Vienna Art Treasures at the Tate Gallery last summer, lies an answer to *Angst*. By them we are armed against chaos, relieved of our loneliness.

There is one more comfort of which I have not yet spoken, nor do I propose to name it now. Finish the Shakespeare sonnet for yourself. That enchantment which in a flash can conquer your despair is not given at all times to everyone, but when it is yours to command, then let the night be windy, let the sparks fly upwards, let fortune frown, yours is the spell of sweet content.

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MARCH 1 VOGUE
ACCESSORIES ISSUE
"The way she wears it"

DESIGNS FOR DRESSMAKING

(Other views of designs shown on pages 91-93)



S-4081

Left: Other views of the shirt and skirt on page 93. Design No. S-4081 in sizes 12 to 20 (30 to 38). For size 16, about 4¼ yds. of 39″ material. The price: $1.



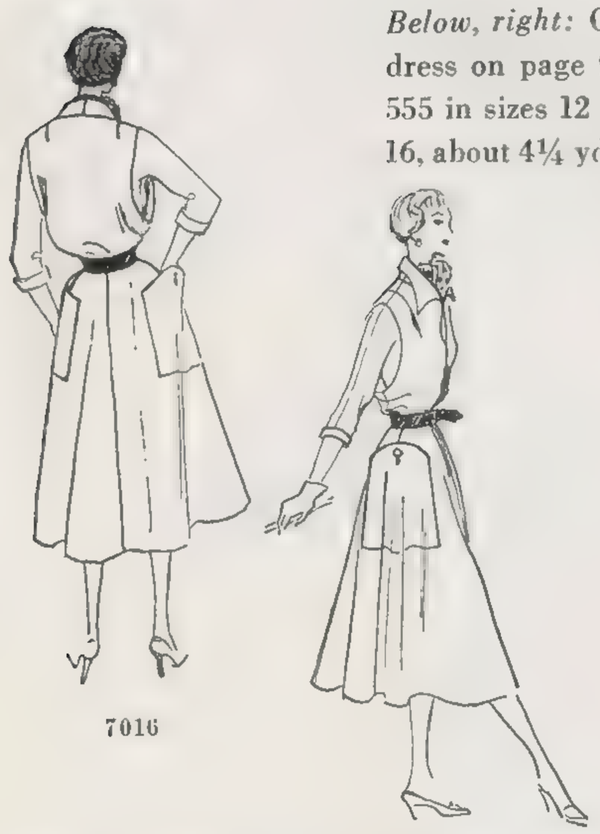
554

Right: Other views of the bloused suit on page 92. Couturier Design No. 554, in sizes 12 to 18 (30 to 36). For size 16, about 3 yds. of 54″ material. Price: $2.



6837

Right: Other views of the shirt on page 93. Design No. 6837 in sizes 12 to 20 (30 to 38). For size 16, about 1⅞ yds. 54″ material. Price: 50c.



7016

Above: Other views of the sleeveless dress on page 93. Design No. 7016 in sizes 12 to 20 (30 to 38). For size 16, about 5⅛ yds. 35″ material. Price: 60c.



555

Below, right: Other views of the dinner dress on page 91. Couturier Design No. 555 in sizes 12 to 18 (30 to 36). For size 16, about 4¼ yds. 39″ material. Price: $2.

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MY COOK IS MY HUSBAND

BY GRACE HEGGER CASANOVA

It all started during a longish stay in Mexico when my inadequate Spanish produced some surprising domestic results. Catalina as a cook was a superb washer of tiled floors, and anything more complicated than roasting the coffee which came to us green, and making *tacos* (tiny *tortillas* for cocktail parties), plus my bewildering directions, left her in a state of collapse. So each morning it was my Spanish husband who gave the orders, did the important marketing in town (we lived in a suburb), and finally became the cook.

It was there he learned the advantage of making friends with the butcher. Señor "Alaska," purveyor to the Mexico City diplomatic set, loved imported English ties. So did my husband. A few presents of admired haberdashery resulted in his access to the *refrigerator*. It was a proud moment for me when I also was invited into the ice box to see half a Texas steer aging, with the name of Casanova written across five of its primest ribs. Since then, be it in Maine or in New York, my husband is a welcome visitor in the ice boxes of our local butchers. For it is a fact that when a man does the marketing, he receives a respect and consideration that most women envy.

When it came to cooking, I wasn't too bad myself, having eaten my way around the world with an educated palate and an insatiable curiosity. But now I'm just my husband's *pinche* (Spanish for scullion), which in my case means a willing worker who sets the table, prepares the vegetables and salads, and guides the conversation at dinner. Perhaps because of this, Telesforo is never the harried host, and the serving is done so easily that our guests are not too conscious that we have no maid.

Indeed, this new freedom from domestic help which has been forced upon many of us is actually beginning to be enjoyed by those who now live in smaller flats in town and compacter houses in the country. We dare to stay late at cocktail parties or the movies, and not come home at all for dinner if we so choose. No longer must we say placatingly, "We do *very* little entertaining and we have no children or dogs."

Let me say at once that my husband's business is such that he is not bound by a boss or a conscience to an eight-hour day, and because of that he can indulge his genuine love of cooking and planning and me. I put it this way because his food is never monotonous; there is always an element of affectionate surprise in our meals, whether it be a new kind of seasoning, or merely a fat mushroom sitting on top of the tedious hamburger. All good cooking is a labour of love, but there must be someone to appreciate it, and so my "oh's" and "ah's" are a necessary ingredient.

Not that our cooking is fancy; quite the reverse. The chief requisite is to keep it clean-tasting, to modify flavours but never suppress them. Food must never be greasy. Be ruthless about removing fat from meat for stews; drain all fried foods on brown paper; after braising meat, shake up the pieces in a paper bag before finishing the cooking—this also applies to French fried potatoes, et cetera. Bacon grease, peanut oil, chicken fat, can all be used again and again (of course, properly strained each time) and for these my husband has as many tins as a pretty woman has cream jars, and they are just as sacred to their separate purposes.

When roasting or broiling he cooks by the touch system—places a finger knowingly from time to time on the cooking meat, and when he says it's done, it is—*au point*. Recipes are only as good as the cook, which is no help to the amateur, which I am fast becoming from lack of practice. He keeps his head and restrains his hand when using herbs—a little rosemary with roast pork goes a long, though pleasant, way. But he makes use of the new vegetable proteins,* a sprinkle of which intensifies the true flavour characteristics.

I always marvel at the Mother Hubbard bareness of some of the ice boxes I have seen. How can any real cooking be done without jars of homemade stock, of parsley, tomato paste, horseradish, sour cream, stalks of celery, and those odds and ends of leftovers, the combining of which often results in a new taste experience? And lurking somewhere must be the shank of a baked ham, for there is no better "extender" for almost any egg or meat dish.

Let's think, or not think, about those all-cold meals of jellied consommé and a salad which so many consider ideal hot-weather fare. There's nothing against either, especially if the salad is a hearty one of vegetables, cold meat, salmon, lobster, crab, baked beans, preceded by a hot soup. The canned soups are increasingly well-seasoned and diverse. Sometimes mix two or more together, as for example, one can each of consommé or beef bouillon, pea, and tomato soups, all undiluted, and when hot add a pound of fresh crab meat, with seasoning, with sherry, according to taste. Serve with crisp pilot biscuits. If there is any of this left over, add some gelatine, pour into a mould, and serve next day as a salad.

But there should be one hot meal a day, preferably in the evening. And truly hot, like Indian curries of meat or shellfish, with a sauce as hot as tongue can stand. Into it may go onions, sweet gherkins, watermelon pickles, raw apples, raisins, chili pods, almonds, cinnamon, saffron, cocoanut milk—no, no, not all at the same time, but several of these ingredients are used in the same dish and it shows how the sauce can be varied. Add the curry powder after all else has been heated through, and never let the sauce stand or it will turn green and tasteless. Of course, with a curry are served chutney, shredded cocoanut lightly toasted, and rice. Use the new converted long grain rice,** which is foolproof, and when cooked, drain and put in a lightly greased casserole to keep from sticking, and dry out in the oven.

The gumbos of Louisiana, the *molé poblans* of Mexico, the chicken paprika of Hungary, the Texas barbecue, are all savoury hot-weather dishes. These days there is hardly a self-respecting back yard or spacious lawn which does not boast a grill, with the man of the house officiating in what the well-dressed chef must wear. The male who would not put foot in a kitchen to hard-boil an egg easily fancies himself an Escoffier when he starts basting a roast of beef. So I'll say naught of barbecues, but I want to describe in painstaking detail how my husband makes a Spanish *paella* of chicken and rice, because rarely is it done properly and because it is the foundation for any good rice dish. We use the open Spanish earthenware casserole which can stand top-of-the-stove heat, and the *paella* is cooked thus:

PAELLA

Dismember a tender frying or roasting chicken and brown. Make previously 1 quart of broth out of the chicken feet, wing tips, and gizzard, and season well. After greasing the casserole lightly with olive oil or a substitute, sauté in it 1 large chopped onion, ½ clove of shredded garlic, and thick slices of Italian-type sausage (called "pepperoni"). Pour off excess grease from the sausage —this is very important or the dish will be greasy. Then add the browned chicken, some small pieces of ham (from that baked ham you have in the icebox), and season with paprika, salt, and freshly ground black pepper. If you like zucchini, add this in raw chunks to the chicken.

Stir into the above ingredients 2 cupfuls uncooked rice and let the casserole stand for 2 minutes over a low flame. Then add 1 large can of tomatoes (with liquid), and finally the boiling chicken broth, on the basis of 3 cupfuls of broth to 1 cupful of rice. Bring all to a brisk boil and place the *uncovered* casserole in the hot oven. When the broth has been almost absorbed (about 30 minutes), add 1 teaspoonful of saffron (ask at the drugstore for medicinal Spanish saffron) and dissolve it in ⅔ of a cupful of the hot broth, and pour it *evenly* over the rice.

Put casserole back in oven until broth has once more been absorbed and the rice thoroughly cooked but not mushy. Some like their *paella* dry (as the Spanish do) and others moist, so only experience can tell you how long to cook it.

Just before serving, throw over the top 1 pound of cooked fresh (or frozen) peas and 1 pound of cooked fresh shrimps, which add gaiety as well as tastiness to this noble dish, and on the side offer large whole pimientos.

I have noticed that the man cook comes to demand admiration outside the family circle, and that he turns boastful of his accomplishments and develops into a martinet about being on time for meals. "Are you at all interested in dining?" he asks in polite but sardonic tones. And so we gulp our cocktails and run. I have noticed, too, that we are not invited out to dinner as often as we used to be. Is it possible that my husband cooks too well for our social good? I fancy writers of cookbooks must suffer from the same banishment. Nevertheless—

My cook is my husband, thank heaven!

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The following is a list of stores throughout the country where the Swansdown suit, shown on page 76, may be found.

Aberdeen, S. D.....Olwin-Angell Co.
Abilene, Tex.
Sturges-Rudd Women's Apparel
Albuquerque, N. M.
Kistler, Collister & Co.
Alexandria, La.....Wellan's
Allentown, Pa.....H. Leh & Co.
Ashland, Ky.....Rose Ann Shop
Atlanta, Ga.....Davison-Paxon Co.
Augusta, Ga.....Frank Goldberg Co.
Augusta, Me.....Chernowsky's
Aurora, Ill.....Jackson's
Baltimore, Md.....Hutzler Bros.
Bartlesville, Okla.....Herrin's
Baton Rouge, La.....Goudchaux's
Berkeley, Cal.....J. F. Hink & Sons
Big Springs, Tex.....Swartz's
Billings, Mont.....D. J. Cole Co.
Binghamton, N. Y.....McLean's
Birmingham, Ala.....Kessler's
Bloomington, Ill.....W. H. Roland
Boise, Idaho.....Brookover's
Boston, Mass.....R. H. White Corp.
Boulder, Col.....Pullen's
Bridgeport, Conn.....D. M. Read Co.
Buffalo, N. Y.....Oppenheim Collins & Co.
Burlington, Vt.
Abernethy-Clarkson-Wright, Inc.
Butte, Mont.....Emil Marans
Casper, Wyo.....Kline's
Cedar Rapids, Ia.....Wolf's, Inc.
Charlotte, N. C.....Purcell's, Inc.
Chattanooga, Tenn.....Loveman's, Inc.
Chicago, Ill.....Morris B. Sach's
Cincinnati, O.....H. & S. Pogue
Clarksburg, W. Va.....Watts-Sartor-Lear
Cleveland, O.....Wm. Taylor, Son & Co.
Clinton, Ia.....J. D. Van Allen & Son, Inc,
Colorado Springs, Col.....Kaufman, Inc.
Columbia, S. C.....Haltiwangers
Columbus, Ga.....Kiralfy's, Inc.
Columbus, O.....Roberts
Concord, N. H.....Dora's Smart Shop
Corsicana, Tex.....J. M. Dyer Company
Crawfordsville, Ind.....The Golden Rule
Dallas, Tex.....Titche-Goettinger
Danville, Ill.....Meis Brothers
Davenport, Ia.....Scharff's
Dayton, O.....Elder & Johnson Co.
Decatur, Ill.....Linn & Scruggs
Denver, Col.....Gano Downs Co.
Des Moines, Ia.....Wolf's, Inc.
Detroit, Mich.....Ernst Kern Co.
Dubuque, Ia.....J. F. Stampfer Co.
Duluth, Minn.....The Bruen Co.
Durham, N. C.....Ellis, Stone & Co.
Eau Claire, Wis.....The Band Box
El Dorado, Ark.....Morris & Co.
Elgin, Ill.....Joseph Speiss Co.
Elizabeth, N. J.....R. J. Goerke Co.
Elkhart, Ind.....Zeisel Brothers Co.
El Paso, Tex.....Popular Dry Goods Co.
Enid, Okla.....Garfield's
Erie, Pa.....Trask Prescott & Richardson Co.
Evanston, Ill.....Lord's
Evansville, Ind.....Kaiser's Smart Apparel
Fargo, N. D.....Herbst Dept. Store
Fayetteville, N. C.....Capitol Dept. Store
Flint, Mich.....Ferris Bros.
Fond Du Lac, Wis.....O'Brien's Dry Goods Co.
Fort Dodge, Ia.....Hollywood Style Shop
Fort Smith, Ark.....Tilles Inc.
Fort Wayne, Ind.....D. B. Fishman Co.
Fort Worth, Tex.....Monnig Dry Goods Co.
Fresno, Cal.....Strauss
Gloversville, N. Y...W. S. Agersinger & Sons
Grand Forks, N. D.....Bray's
Grand Rapids, Mich.....Blanche Le Baron
Great Falls, Mont.....Classic Shop
Green Bay, Wis.....Nau's
Greensboro, N. C.....Brownhill's
Greenville, S. C.....Meyers-Arnold Co.
Hagerstown, Md.....Fleisher's
Hammond, Ind.....E. C. Minas Co.
Harrisburg, Pa.....Feller & Co.
Hartford, Conn.....Sage, Allen & Co.
Hattiesburg, Miss.
The Fine Brothers & Matison Co.
Holyoke, Mass.....Forbe's, Inc.
Houston, Tex.....Levy Brothers D. G. Co.
Huntington, W. Va.....Princess Shop
Idaho Falls, Ida.....Mademoiselle Shop
Indianapolis, Ind.....Wm. H. Block
Ithaca, N. Y.....Rothschild Bros.
Jackson, Miss.....The Emporium
Jackson, Tenn.
J. L. Rosenbloom, Sons & Co.
Jacksonville, Fla.....Levy's, Inc.
Jefferson City, Mo.....Purple Shop
Johnson City, Tenn.....Dosser Bros.
Johnstown, Pa.....Glosser Bros.
Kalamazoo, Mich.....Mahoney's
Kansas City, Kan.....The Leader
Kansas City, Mo.....Kline's, Inc.
Kenosha, Wis.....Lepp & Co.
La Cross, Wis.....Wm. Doerflinger Co.
Lafayette, Ind.....Loeb & Hene, Inc.
Laredo, Texas.....August C. Richter, Inc.
Lawrence, Mass.....Cherry & Webb Co.
Lincoln, Neb.....Magee's
Little Rock, Ark.....Pfeifers of Arkansas
Los Angeles, Cal.
The Broadway Dept. Store
Louisville, Ky.....Younger's
Lowell, Mass.....Cherry & Webb Co.
Lynchburg, Va.....J. R. Millner Co.
Macon, Ga.....Davison-Paxon Co.
Manchester, N. H.....Pariseau's
Mansfield, O.....Golden-Russell
Mason City, Ia.....Lundberg's
Memphis, Tenn...Levy's Ladies Toggery, Inc.
Meriden, Conn.....The Styletex Co.
Milwaukee, Wis.....Ed Schuster & Co.
Minneapolis, Minn.....The Dayton Company
Mobile, Ala.....C. J. Gayfer & Co.
Montgomery, Ala.....The Fashion Shop
Muncie, Ind.....Collegienne Shops
Muscatine, Ia.....Glass Smart Shop
Nashville, Tenn.
Rich Schwartz & Joseph, Inc.
Newark, N. J.....L. Bamberger & Co.
New Orleans, La.....Mayer Israel & Co., Inc.
New York City, N. Y.....Altman
Odessa, Tex.....Jo Ann Shop
Ogden, Ut.....Wolfer's
Oklahoma City, Okla.....J. A. Brown
Omaha, Neb.....Herzberg's, Inc.
Pacific Grove, Cal.....Holman's Dept. Store
Paducah, Ky.....Watkins
Pasadena, Cal.....Helen Smith
Philadelphia, Pa.
Oppenheim Collins & Co.
Phoenix, Ariz.....Korricks, Inc.
Pine Bluff, Ark.....Froug Co.
Pittsburgh, Pa.....Frank & Seder
Pittsfield, Mass.....Textile Store, Inc.
Pomona, Cal.....Alfred Gray
Poplar Bluffs, Mo.....Chas. Miller
Portland, Me.....Grant-Knowles, Inc.
Portsmouth, O.....Atlas Fashion Co.
Poughkeepsie, N. Y.
Poughkeepsie Up to Date
Providence, R. I.....Cherry & Webb Co.
Richmond, Va.....L'Pell Shop
Roanoke, Va.....S. H. Heironimus Co.
Rochester, Minn.....E. L. Lyman Co.
Rochester, N. Y.
Sibley, Lindsey & Curr Co.
Rockford, Ill.....D. J. Stewart & Co.
Rutland, Vt.....The Fashion Shop
Sacramento, Cal.....Bon Marché
Salem, Mass.....M. H. Baker Co.
Salisbury, Md.....Benjamin Co.
Salt Lake City, Ut.....Hudson Bay Fur Co.
San Angelo, Tex.....The Fashion
San Antonio, Tex.....Frost Bros.
San Diego, Cal.....The Marston Co.
San Francisco, Cal.....Macy's San Francisco
Savannah, Ga.....Fine's
Seattle, Wash.....Mills & Malan
Shreveport, La.
The Hearne Dry Goods Co.
Sioux City, Ia.....Fishgall's
Spencer, Ia.....Poole's
Spokane, Wash.....Rus An's
Springfield, Ill.....Altman's, Inc.
Springfield, Mo.....Savage-Juliette Shop
Steubenville, O.....Reiner's
Stockton, Cal.....Katten & Marengo, Inc.
St. Cloud, Minn.....Herberger Hart Co.
St. Joseph, Mo.....Hirsch Brothers D. G. Co.
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Scruggs-Vandervoort-Barney, Inc.
St. Paul, Minn.....Schuneman's, Inc.
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Tampa, Fla.....Keveral's
Taylor, Tex.....Gearity's
Terre Haute, Ind.....Meis Brothers
Toledo, O.....Lamson Brothers Co.
Topeka, Kan.....Harry Endlich
Trenton, N. J.....S. P. Dunham & Co.
Tyler, Tex.....Mayer & Schmidt
Utica, N. Y.....Doyle-Knower Co.
Vancouver, Wash.....Caplan's
Waco, Tex.....Monnig Dry Goods Co.
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Watertown, N. Y.....F. A. Empsall & Co.
Waukegan, Ill.....The Hein Company
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Wichita, Kan.....The Model
Wichita Falls, Tex.....McClurkan, Inc.
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Wilmington, Del.....Kennard Pyle Co.
Winfield, Kan.....Study's
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